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Western Manuscripts and Miniatures

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TUESDAY 26TH NOVEMBER 1985 AT 11 AM



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including

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Further advice to bidders and purchasers follows the bidding slip printed after the last lot in this sale.

Western Manuscripts and Miniatures

TUESDAY, 26TH NOVEMBER 1985 AT 11 AM

All lots are offered subject to the Conditions of Business
printed in the back of this catalogue and to reserves

- 1 FRAGMENTS OF ENGLISH MEDIEVAL MANUSCRIPTS, IN LATIN, ON VELLUM, RECOVERED FROM BOOKBINDINGS [THIRTEENTH TO FIFTEENTH CENTURY]

including part of a Commentary on the Pauline Epistles, thirteenth-century; 3 leaves from a little book with a table of chapters on the religious life, the sacraments, heresies (listed in red), etc., a good sermon on the dedication of a church, and notes on the months of the year, fourteenth century; 2 leaves from a theological text including an account of the Tiburian Sibyl appearing to the emperor Augustus on the day of Christ's birth, fourteenth century; sermons, including a story set in the court of Alexander the Great, fourteenth century; and part of the opening of a book on Greek grammar ("Partem primam grammaticae grece iam deduxi ad hoc . . .", with decorated initial, fourteenth or fifteenth century, pasted to a sheet of early printing in English, with the bookplate of Charles Viscount Bruce of Amphilh; various sizes, mostly worn and partly defective, 10 pieces

£150-250

- 2 ENGLISH MUSICAL MANUSCRIPTS, TWO FRAGMENTS FROM LATIN CHOIRBOOKS ON VELLUM [ENGLAND, FIFTEENTH CENTURY]

the first a single leaf, double column, gothic script, rubrics in red, music on a 4-line red stave, 7 calligraphic initials (mostly with grotesque faces), small initials and paragraph marks in blue or red, five large blue initials with elaborate penwork in red, LARGE ILLUMINATED INITIAL WITH FULL-LENGTH ILLUMINATED BORDER extending along upper and lower margins, initial in leafy design in red and orange and blue and burnished gold, leaf stained and creased, 447mm. by 290mm., c. 1400; and the second a bifolium, single column, 14 long lines of text in a gothic hand and of music on a 4-line red stave, rubrics in red, large and small initials in red, worn and creased, 393mm. by 546mm., fifteenth century

The first leaf here is from an Antiphoner and includes the first response at Matins on the feast of Corpus Christi, "Immolabit hedum multitudo", with an elaborate illuminated initial. The second fragment is from a Gradual, and includes the Masses for the week following Whitsun; one rubric specifies the Use of Sarum, ". . . in sabbato secundum usum sarum ecclesie". Both fragments have been used as wrappers in Reformation bookbindings.

£150-250

- 3 OLD TESTAMENT CHRONICLE, IN FRENCH, SINGLE LEAF FROM AN ILLUMINATED
MANUSCRIPT ON VELLUM (FRANCE OR ENGLAND, C. 1300]

leaf forming the binding of an old blank account book (c. 175mm. by 117mm.), double column, 35 lines, written in brown ink in a neat bookhand, part of the story of Solomon, TWO LARGE HISTORIATED INITIALS (3-line, showing King Solomon and a grotesque animal) with long branching extensions in colours and burnished gold, rather rubbed (but not as badly as might be expected for the outside of a binding), laid down and folded over to form a binding (287mm. by 177mm.)

£300-400

- 4 THE BATTLE FOR THE SOUL, LARGE MINIATURE ON A LEAF OF AN ILLUMINATED
BOOK OF HOURS ON VELLUM [PARIS, C. 1420]

on the lower left a gravedigger places a shrouded corpse in the ground and on the right a richly robed priest asperges it and is accompanied by two priests with a processional cross and by a group of mourners, and on the left St. Michael appears and reaches out to rescue the dead man's soul which flies up to God in heaven as the furious Devil frantically claws unsuccessfully for it, arched-top miniature c. 90mm. by 60mm. with large initial and 4 lines of text below miniature, baguette frame and full illuminated border of coloured acanthus leaves and flowers with gold leaves and hairline stems, verso with 15 lines of text in a gothic hand, 9 illuminated initials and line-fillers, miniature rather smudged on the lower left affecting the Devil and the face of the gravedigger, other rubbing and wear, mounted (172mm. by 125mm.)

The battle for the dead man's soul is a theme developed by the Boucicaut Master around 1412 and later adapted by the Rohan and Bedford Master workshops (Meiss, *Boucicaut Master*, p. 33, and *The Limbourgs*, pp. 258 and 271, and Wormald and Giles, *Descriptive Catalogue of Add.MSS. in the Fitzwilliam Museum*, 1982, p. 611).

£500-800

- 5 THE MASTER OF ADÉLAÏDE DE SAVOIE (THE MASTER OF POITIERS 30), TWO
FULL-PAGE MINIATURES FROM AN ILLUMINATED BOOK OF HOURS ON VELLUM
[NANTES OR POITIERS, C. 1460]

the first showing the Coronation of the Virgin who kneels before God the Father and Son who are dressed in a single robe beneath an open tent-like canopy, as a host of angels on the left hold the train of the Virgin's robe and assist the Son in placing a crown on her head, the second miniature showing the Pietà with the Virgin seated at the foot of Golgotha with the

dead Christ across her lap, two angels on the left in prayer, very fine landscape background, both miniatures in gently arched compartments with narrow gold line borders (one cusped, the other plain) and part of illuminated borders just visible in corners left by the curve at the top with delicate flowers and fruit and (in the right-hand corner of the Pietà miniature) what was perhaps the edge of an angel's robe, cut to shape, very slight rubbing, laid down on old card, framed (58-59mm. by 42mm.)

TWO TINY MINIATURES OF SUPERB QUALITY, both in elegance of composition and wonderful colour and technique. They are by the painter known either as the Master of Adélaïde de Savoie (from a Book of Hours later owned by Adélaïde, d. 1712) but more correctly as the Master of Poitiers 30 from his work in a Missal of the Use of Poitiers (Plummer, *Last Flowering*, 1982, p. 45, n. 55, and König, *Französische Buchmalerei*, 1982, p. 256, etc.). The artist probably worked in Nantes and later in Poitiers, though he may later have moved to Paris. He is one of the painters associated with the *jeunesse de Fouquet*, the group of artists around the Master of Jouvenel des Ursins from whose extraordinarily haunting sense of space and colour the work of Jean Fouquet emerged supreme.

A number of Books of Hours by the Master are known (including the example sold in our rooms, 13 July 1977, lot 72, with a plate of a Pietà miniature with the same composition as shown here) and several of them are apparently imperfect. It seems possible that the present miniatures are from the series of nine cuttings from a Book of Hours bound up in an album once in the Virtue and Cahill Library (sale at Christie's, 5 July 1967, lot 166), later in the Everett and Ann McNear Collection in Chicago (*French and Flemish Illuminated MSS. from Chicago Collections*, 1969, no. 18, and *Last Flowering*, no. 55), recently purchased by the Morgan Library in New York. The arch at the top seems to be on a slightly different curve from the published miniatures in the McNear series, but otherwise the precise measurements (42mm. wide), style, artist, and border fragments all correspond exactly, and both sets were cut out and mounted by the nineteenth century. The present miniatures are hitherto unrecorded.

£1,500–2,000

6 **FOUR SMALL MINIATURES FROM A BOOK OF HOURS, CUT FROM AN ILLUMINATED MANUSCRIPT ON VELLUM** [LOIRE VALLEY, LATE FIFTEENTH CENTURY]

four small miniatures painted in colour and liquid gold and with a tiny initial in liquid gold on a red-brown panel in the top right-hand corner, versos with text in a gothic hand, red rubrics, capitals touched in yellow, versal initials in liquid gold in red grounds, cut to shape, slight wear (each 37mm. by 35mm.)

The versos include the antiphons for Prime (*O admirabile*) and Sext (*Germinavit*) which are those of the uses of Tours and Bourges. The subjects are: the Nativity (Prime), the Adoration of the Magi (Sext), the Massacre of the Innocents (Vespers) and the Flight into Egypt (Compline).

£300-400

- 7 THE ANNUNCIATION, LARGE HISTORIATED INITIAL ON A CUTTING FROM AN ILLUMINATED GRADUAL ON VELLUM [BOHEMIA, MID-FIFTEENTH CENTURY]

very large initial "A" (c. 75mm. by 82mm., plus extensions) showing the Virgin kneeling at a prie-dieu in a gothic room and the archangel Gabriel approaching through a door behind, delicately painted in soft colours, within an initial in flamboyant leafy style in shades of red on a cusped burnished gold ground with yellow tracery, all on a cutting from a Gradual with part of 4 lines of text in a very calligraphic gothic liturgical hand, rubrics in red, music on a 4-line red stave, minimal rubbing, framed (174mm. by 154mm.)

An attractive and delicately executed miniature. The floor tiles show letters of the alphabet ("ELS" appears twice, and "ARE", with monograms and a little shield showing 4 stars – all of the type from which F. de Mély, *Les Primitifs et leurs Signatures*, 1913, claimed to interpret artists' names, occasionally with justification). The cutting here shows the Introit for the feast of the Annunciation, 25 March, "Ave maria gratias plena", now sung at the Offertory that day.

£500-800

- 8 THE NATIVITY AND THE LAST JUDGEMENT, TWO SCENES IN A LARGE HISTORIATED INITIAL "C" CUT FROM AN ILLUMINATED SERVICE BOOK ON VELLUM [GERMANY, SECOND HALF OF THE FIFTEENTH CENTURY]

in the upper part the Holy Family and an angel and two shepherds adore the Child who lies on the ground in a ruined stable, in the lower part Christ sits in judgement on a rainbow with the Virgin and St. John the Baptist at the sides and the dead rising from their graves below, all painted in colours within a leafy initial in burnished gold, verso with part of 7 lines in a fine calligraphic gothic hand, slightly rubbed, cut exactly to shape, mounted on card (83mm. by 92mm.)

The text on the verso shows the last words of Ps. 97 and the first words of Ps. 98, and so the initial here may have illustrated Ps. 97, *Cantate domino*, which is sung at Matins on Christmas Day and includes the themes of rejoicing and adoration (as the shepherds did at Christmas) and "for he cometh to judge the earth: he shall judge the world with righteousness and the people with his truth" (Ps. 97:8, Vulgate numbering).

£300-400

- 9 THE AGONY IN THE GARDEN, FULL-PAGE MINIATURE FROM AN ILLUMINATED PRAYERBOOK ON VELLUM [NETHERLANDS, THIRD QUARTER OF THE FIFTEENTH CENTURY]

Christ kneeling in prayer before a chalice on a little hill, the Apostles asleep in the foreground, the soldiers entering through a gate in the distance, trees beyond, God and two angels watching from heaven, all painted in soft colours in an arched compartment with full border of coloured flowers and leaves among hairline stems with burnished gold leaves, verso with the text of the Salve Regina in Dutch, 18 lines, written in brown ink in a gothic hand, 3 small initials, rather rubbed, border partly cropped, inset into an album page (121mm. by 83mm.)

This is a miniature from a series cut from a Dutch prayerbook datable after 1450 (since one miniature showed St. Bernardinus canonised in that year) which were assembled in an album in 1872 when they were ascribed to Melchior Broederlain. They were sold in these rooms in various sales from 10 December 1973, lots 16-20, to 13 December 1976, lots 26-30, and several afterwards reappeared in Maggs, *Bulletin* 8 (June 1974), nos. 15-16; Alan Thomas, cat. 36, nos. 6-8; and the Rendells, cat. 146, 1979, no. 125. £400-500

- 10 THREE LARGE MINIATURES ON LEAVES OF AN ILLUMINATED PRINTED BOOK OF HOURS ON VELLUM [PARIS, EARLY SIXTEENTH CENTURY]

3 printed leaves, roman type, 31 lines, each with an almost full-page woodcut illuminated in full colour and liquid gold within ornamental painted borders, one with smaller illuminated woodcut on verso, panel borders on versos in designs of flowers and acanthus leaves on liquid gold grounds, initials in liquid gold on blue and red-brown grounds (177mm. by 115mm.)

With the antiphon *Assumpta est* at Lauds, which is consistent with the Use of Rome. The subjects are: the Visitation (Lauds, smaller miniature of the Virgin and St. Elizabeth on verso), the Death of the Virgin (Compline) and Job and his family feasting at table (Office of the Dead). The edition is apparently that of Gilles Hardouyn, 1513.

£200-300

- 11 A VIRGIN MARTYR, LARGE HISTORIATED INITIAL "I" ON A CUTTING FROM AN ILLUMINATED CHOIRBOOK ON VELLUM [ITALY, PROBABLY TUSCANY, LATE THIRTEENTH CENTURY]

a kneeling figure with long hair and blue and white robes being executed by a man in a red tunic who pulls his sword from a scabbard and swings it dramatically over his head, part of hillside behind, blue sky with white tracery, set within an architectural compartment c. 132mm. by 35mm., with lush leafy extensions, a few words of text in a large rounded gothic hand and of music on a 4-line red stave, verso with part of initial and 2 lines of text, small crease below miniature, possibly very slight spots of retouching, some rubbing, corners cut off diagonally (198mm. by 79mm.)

A dramatic little miniature, full of movement. It probably illustrates the antiphon in the Common of Virgins "Ist[a est spec]io[sa inter filias Ierusalem]".

£300-500

- 12 KING DAVID WITH HIS PSALTERY, LARGE HISTORIATED INITIAL ON A CUTTING FROM AN ILLUMINATED CHOIRBOOK ON VELLUM [NORTH-EAST ITALY, LATE FIFTEENTH CENTURY]

half-length figure of David with his arms around his psaltery, leaning out from within an initial in flamboyant leafy design in colours and burnished gold (c. 60mm. by 67mm.) plus lush leafy extensions and partial border of coloured leaves and gold bezants with radiating penwork and multiple stcms, part of 11 lines of text in a large rounded gothic hand and of music on a 3-line red stave, 2 painted capitals, slightly rubbed, small holes in upper part (not affecting the illumination), in an old mount (202mm. by 111mm.)

An initial "E" illustrating the Psalm *Exultate deo* (Ps. 80) sung at Matins on Corpus Christi. The painting may well be Venetian or at least from the Veneto.

£300-500

- 13 KING DAVID AND A SAINT KNEELING IN PRAYER BEFORE GOD, A VERY LARGE HISTORIATED INITIAL "A" CUT FROM AN ILLUMINATED CHOIRBOOK ON VELLUM [TUSCANY, MID FOURTEENTH CENTURY]

in the lower compartment King David in a gold-trimmed red robe kneeling with his hands crossed on his breast, and a bearded patriarch in brown and grey robes with his hands together, both looking up towards God whose half-length figure is in the upper compartment holding a book and with one hand raised in blessing, backgrounds of blue and burnished gold, initial in leafy design in pale colours with foliate extensions and terminals, all on blue ground with white tracery, some slight rubbing and wear, verso with part of 3 lines of text in a rounded gothic hand and of music on a 4-line red stave, rubrics in red, verso rubbed, framed (168mm. by 150mm.)

From the opening of the Introit for the First Sunday in Advent "Ad te levavi animam meam . . ." (Ps. 122); the verso shows part of the same Psalm "expectant non confundentur. [Vias tuas] domine demonstra michi". The subject therefore is David lifting up his soul to God. The style may well be Florentine, and the miniature has some similarities with a group of choirbook cuttings ascribed to the workshop of Pacino di Bonaguida in Florence, c. 1320, described by C. Nordenfalk et al., *Medieval and Renaissance Miniatures*, Nat. Gall., Washington, 1975, no. 6, esp. fig. 6a. The present cutting formerly belonged to the family of Anthony Trollope (1815-1882).

£500-800

- 14 THE MASTER OF THE MURANO GRADUAL [? BELBELLO DA PAVIA], LARGE HISTORIATED INITIAL "L" OF ST. JOHN THE EVANGELIST, CUT FROM AN ILLUMINATED GRADUAL ON VELLUM [PROBABLY VENICE, C. 1440-50]

half-length figure of St. John with long fair hair, his hands crossed over his chest, dressed in elaborate robes in blue, orange, green and white, highly burnished gold background, within a leafy initial in colours and liquid gold, verso partly stuck down with paper but showing music on a broad red stave, cut very close with edge of the initial itself partly cropped, minimal rubbing on upper edge, slight buckling across the middle, generally in very fine condition with gold raised and burnished with the highest finish, framed (116mm. by 95mm.)

A VERY FINE MINIATURE FROM A CELEBRATED CHOIRBOOK, ALMOST CERTAINLY MADE FOR THE CAMALDOLESE MONASTERY OF SAN MICHELE IN MURANO, VENICE. "San Michele, one of the most elegant churches of the Renaissance in Venice, was a very flourishing community of Camaldolese monks and an important scriptorium during the fifteenth and sixteenth century. Its huge library, containing thousands of books, was stolen and auctioned during the occupation of Venice by the troops of Napoleon I . . ." (M. Levi D'Ancona, *The Wildenstein Collection of Illuminations*, The Lombard School, 1970, p. 42). The cuttings from the present Gradual reappeared in England in the collection of William Young Ottley (1771-1836) who was in Italy from 1791-1801. They were sold in his sale in our rooms, 11 May 1838, lots 31-39; the present miniature was possibly part of lot 33 "Two - A Male and Female Saint" (bought by Lloyd).

Other miniatures from the same manuscript or set of manuscripts and also from the Ottley sale are now widely scattered. They include cuttings in the Cleveland Museum of Art (D'Ancona and Aeschlimann, *The Art of Illumination*, 1969, pl. 130), the National Gallery in Washington (Nordenfalk and others,



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Medieval and Renaissance Miniatures, 1975, pp. 70-74), the Musée Marmottan in Paris (Kann cat. by A. Boinet, 1926, pls. XXVII-XXXIII; D'Ancona, *op. cit.*, pp. 35-59; *La Collection Wildenstein*, 1981, pls. 29 and 34), the Fitzwilliam Museum in Cambridge (Wormald and Giles, *Descriptive Catalogue*, 1982, I, pp. 112-3), the Metropolitan Museum (no. 48-40), the Boston Museum of Fine Arts (no. 1973-692) and the St. Louis Art Museum (no. 36:53).

The identity of the artist is controversial, despite the extremely high quality of the painting. The initials are commonly ascribed to the Lombard artist Belbello da Pavia, fl. 1430-1462, the artist who completed the Visconti Hours. While his influence is very apparent, it may be that these are Venetian works by an exceptionally close follower and Dr. Nordenfalk assigns the name 'Master of the Murano Gradual' from the present cuttings.

£3,000-5,000

- 15 THE THREE MARIES AT THE SEPULCHRE, EXTREMELY LARGE HISTORIATED INITIAL ON A FULLY ILLUMINATED LEAF OF A GRADUAL ON VELLUM
[PROBABLY SIENA, C. 1450-1475]

the Virgin Mary, Mary Magdalene and Mary the mother of James all arriving at the Tomb in a garden with jars of ointment and meeting there an angel seated on the sepulchre in a blaze of light, very large initial "A" (c. 232mm. by 185mm.) formed of a huge snarling dragon with its front leg providing the cross bar of the letter, thick highly burnished gold ground, elaborate extensions unfolding into a full border of lush coloured twisting floral stems with gold bezants with radiating penwork, including 2 birds, an insect, a putto, and 2 putti supporting a wreath enclosing a coat-of-arms (arms repainted), text in 2 sizes of a rounded calligraphic gothic hand, music on a 4-line red stave, verso stuck down on paper (but legible through the paper, now partly scraped off), original folio number "iiii" in red ink on outer edge of recto, edges very slightly worn, a few minimal spots of rubbing (580mm. by 394mm.)

A VERY FINE ILLUSTRATED PAGE FROM A SPLENDID CHOIRBOOK. The miniature illustrates the Gradual "Angelus domini descendebat de celo, et accedens revolvit lapidem . . .", from the Mass on Easter Monday. The leaf was previously sold in our rooms, 9 December 1974, lot 22 (illustrated). The style is very close to the work of Sano di Pietro, of Siena (1406-1481), who is documented as working on choirbooks for Siena Cathedral in 1445-6 and 1471, and works ascribed to him include an Antiphoner and three Graduals still in the Cathedral (D'Ancona and Aeschlimann, *Dict. des Miniaturistes*, 1949, pl. CXXI), an Antiphoner in Bologna, and a choirbook cutting in the Wildenstein collection in the Musée Marmottan (cat., 1981, no. 43, with plate).

£6,000-8,000

- 16 THE TEMPTATION IN THE WILDERNESS, LARGE HISTORIATED INITIAL ON A LEAF FROM AN ILLUMINATED CHOIRBOOK ON VELLUM
[TUSCANY, PERHAPS FLORENCE, LATE THIRTEENTH CENTURY]

the Devil disguised as an old man appearing to Christ on a rocky outcrop and offering him power over the whole world, pointing to stones and suggesting that Christ should turn them into bread, and with Christ in the upper windows of the Temple tempting Christ to throw himself down, all within a very large initial (144mm. by 140mm.) in soft colours and burnished gold, on a leaf of an Antiphoner, 6 lines each of text in brown ink in a rounded gothic hand and of music on a 4-line red stave, rubrics in red, another large initial on verso in blue with penwork in red, slight wear (512mm. by 375mm.)

This is a fine miniature by a Tuscan artist whose style is very close to that of the illuminator of Choirbooks E and F in the church of Santa Maria Novella in Florence, as Dr. Joanna Cannon kindly tells us. The same artist probably worked on the Franciscan Antiphoner sold in our rooms, 8 July 1974, lot 85, and, according to Annarosa Garzelli, on a number of other choirbooks in Florence and Pistoia ("Miniature Fiorentina del Duecento", *Arte Illustrata*, LIX, 1974, pp. 339-50). The miniature here marks the beginning of the first response at Matins on the First Sunday in Lent, "Ecce nunc tempus acceptabile . . .", and it illustrates Matthew 4: 1-11, the Gospel reading for that day.

£1,500-2,000





17

- 17 THE DORMITION OF THE VIRGIN, A LARGE HISTORIATED INITIAL IN THE STYLE OF NICOLÒ DA BOLOGNA, CUT FROM AN ILLUMINATED CHOIRBOOK ON VELLUM
[BOLOGNA, C. 1370-90]

the Virgin dressed in black lies on a bed surrounded by the Apostles in prayer as Christ appears above in a mandorla and lifts her soul in the form of a baby, painted in full colour and burnished gold all within a flamboyant coloured leafy initial "V" incorporating two grotesque faces, some slight rubbing and spots of flaking in the gold, cut to shape, mounted and framed (154mm. by 122mm.)

A large initial which no doubt illustrated the first antiphon "Virgo prudentissima" at Matins on the feast of the Assumption, 15 August. The iconography of the Dormition is Byzantine, though it finds its way into European art irregularly from the romanesque period. The style resembles the work of Nicolò di Giacomo da Bologna, and the artist uses the large soulful faces and almond eyes typical of Nicolò's work. Many cuttings from choirbooks by Nicolò are listed by P.M. de Winter, "Bolognese Miniatures at the Cleveland Museum", *Bulletin of the Cleveland Museum of Art*, LXX, 1983, esp. pp. 349-50, with bibliography). A cutting showing the Death of the Virgin (without the figure of Christ but similar in composition and also with an initial "V") is in the Wallace Collection (J.J.G. Alexander, cat., 1980, pl. on p. 32). The present initial was sold at Christie's, 28 June 1972, lot 2.

£1,500-2,500

- 18 ST. URSULA WITH A PALM OF MARTYRDOM, LARGE HISTORIATED INITIAL ON A LEAF OF AN ILLUMINATED CHOIRBOOK ON VELLUM

[CENTRAL ITALY, PROBABLY TUSCANY, EARLY FOURTEENTH CENTURY]

the tall standing figure of St. Ursula crowned and holding a palm, within a very large initial 'D' on a leaf of an Antiphoner (the Response "De honoto fuit nata . . . ursula regalis", for the feast of St. Ursula, 21 October), initial 130mm. by 125mm., 6 lines each of text in a rounded gothic hand and of music on a 4-line red stave, rubrics in red, 2 smaller initials in red or blue with good contrasting penwork, slight rubbing, vertical crease down blank margin (482mm. by 393mm.)

£700-1,000

- 19 THE CORONATION OF THE VIRGIN, LARGE MINIATURE ON A LEAF FROM AN ILLUMINATED BOOK OF HOURS ON VELLUM [ROUEN, C. 1470-80]

the Virgin kneeling before the throne of God in a gothic room with two angels hovering above her head with a crown and a third angel attending her from behind, set in a room with lattice windows and a tapestry screen and an elaborate canopied gothic ceiling, large initial and 4 lines of text below miniature, full border of coloured and grisaille acanthus leaves and flowers on a broad liquid gold ground with a bird, a grotesque monster and a 2-legged centaur with a trumpet, verso with 15 lines in a gothic hand, 3 small illuminated initials, panel border with daisies and blue flowers growing from a pot with gold ivy leaves on hairline stems, very slight rubbing and smudging to corners of border but an attractive leaf (155mm. by 105mm.)

A leaf from a typical Rouen Book of Hours in the style of the Master of the Geneva Latini; the border too is typically Rouenaise, with pale grey and white acanthus leaves on a gold ground. The text on the verso, which is from the end of Vespers (the miniature illustrates the opening of Compline), corresponds to the Use of Rouen.

£700-1,000

ST. JAMES THE GREATER, FULL-PAGE MINIATURE FROM AN ILLUMINATED BOOK OF
HOURS ON VELLUM [TOURS, C. 1525]

three-quarter length figure of St. James dressed as a pilgrim with his hat hung on his back, holding a staff and book, standing on a stony road winding through a rural landscape, all set within a fine architectural border in gold with inset panels in colour and with arched top and pedimented feet, verso with 18 lines of text (Memorials to St. Sebastian), in a large slightly sloping lettre bâtarde, rubrics in red, capitals, 1-line initial in liquid gold on blue ground, 2-line initial showing a grotesque bird in colours and liquid gold, verso glue-stained, miniature slightly rubbed and surface a little uneven, mounted and framed (235mm. by 174mm.)

A FULL-PAGE MINIATURE FROM A LARGE BOOK OF HOURS ILLUMINATED IN THE WORKSHOP OF JEAN BOURDICHON OF TOURS. The present miniature is the long-lost f. 194 from the Book of Hours made in Tours, formerly in the John Carter Brown Library (de Ricci, *Census*, II, 1937, p. 2144, no. 5; sale in these rooms, 18 May 1981, lot 17). That manuscript has twenty full-page miniatures, including one with the number "25" in the illumination, possibly representing a date of 1525 which is quite consistent with the style. The volume was missing eight miniatures by the late nineteenth century. Five of the lost miniatures are in the Berlin Kupferstichkabinett (P. Wescher, *Beschreibendes Verzeichnis der Miniaturen. Handschriften und Einzelblätter*, Leipzig, 1931, p. 160, nos. 1956-60). With the recovery of the present leaf, now only ff. 65 (the Nativity) and 204 (probably a female saint) remain unaccounted for.

The present miniature is by the fourth artist in the manuscript, the painter of all the miniatures for the Memorials. St. James is shown in a similar stance in Bourdichon's Hours of Henry VIII (Vitry, de Mély, etc., *Description of the Great Book of Hours of Henry the Eighth*, 1923, pl. 39) and it shows close similarities with miniatures in the large Books of Hours by Bourdichon made for Anne of Brittany (BN.ms.lat. 9474), Charles VIII (BN.ms.lat. 1370), Frederick III of Aragon (BN.ms.lat. 10532), etc., and the fine Books of Hours in the Rothschild collection at Waddesdon Manor (MS. 20) and in the Pierpont Morgan Library (M. 732).

£4,000-6,000



- 21 THE SPANISH FORGER, MINIATURE OF A QUEEN HANDING OVER THE FLAGS OF A CITY TO A BESIEGING ARMY, ILLUMINATED MINIATURE ON A CUTTING OF A FIFTEENTH-CENTURY CHOIRBOOK [FRANCE, C. 1500]

a saintly queen, accompanied by a retinue of richly dressed men and women, hands a banner to a group of knights in armour outside an elaborate city gate beside a lake where a ship is tied up, decorative border, verso with initial and part of 3 lines of text and music from an Italian fifteenth-century choirbook, rather worn (perhaps deliberately), cut to shape (228mm. by 178mm.)

A very characteristic and hitherto unrecorded example of the work of the most mysterious and prolific practioner of manuscript historicism, for whom see W. Voelkle, *The Spanish Forger*, Morgan Library, 1978.

£300-500

- 22 THE SPANISH FORGER, MINIATURE OF THE VISITATION, ILLUMINATED MINIATURE ON A CUTTING OF A FIFTEENTH-CENTURY CHOIRBOOK [FRANCE, C. 1500]

the Virgin on the right is greeted by St. Elizabeth, three attendants stand behind, elaborate and romantic architectural background including a castle perched on a hilltop, gold and blue border, verso with 3 initials and part of 6 lines of text and music from a fifteenth-century Italian antiphoner, rather worn (perhaps deliberately), cut to shape (219mm. by 155mm.)

Another typical and unrecorded miniature. The same subject occurs in another miniature by the Forger in the Metropolitan Museum in New York (Voelkle, *Spanish Forger*, L. 40, fig. 246) and both show a reversal of the traditional composition: in medieval art St. Elizabeth is usually emerging from the gateway on the right but here she and the Virgin are reversed. The scene resembles others painted by the Forger from the standard cycle of miniatures in Books of Hours (Voelkle, figs. 196, 197, 200, etc.).

£300-500

- 23 NORFOLK, CHARTER OF WILLIAM FITZ ELRIC TO JOHN FITZ AYLMER, IN LATIN [LATE TWELFTH CENTURY]

leasing land at Waterslede beside the grantee's door for an annual rent of two pence and a down payment of six shillings, with the names of eight witnesses, including Peter of Shropham [Norfolk] and his brother, and Robert and Henry of 'bradecher' [Bradcar, a manor in Shropham], 7 long lines, large early gothic hand, large seal in white wax with the grantor's name around a formal floral device (seal worn and edges defective), from the collections of Francis Blomefield (d. 1752) and Sir Thomas Phillipps (d. 1872, his MS. 36398), slight wear, in a box (80mm. by 210mm.)

£200-300

[C. 1160-1176]

charter of Henry, with the consent of Simon his brother and lord, confirming to John de Boleby the service of the ten shillings (owed to Henry from the land which John holds from him) which has been given to the monks of Sempringham Priory, witnessed by Ralph chaplain of Sempringham, Toraldus cleric of Pointon [Lincolnshire], Ralph cleric of Sempringham, etc., in Latin, on vellum, 6 long lines in a good romanescque bookhand, contemporary endorsement, small stains affecting part of text (quite legible however), lacking seal (94mm. by 198mm.)

The double Priory of Sempringham, Lincolnshire, was the foundation house of the only English monastic order, the Gilbertines, founded by St. Gilbert of Sempringham (d. 1189, still alive when the present charter was issued).

The present charter, which belonged to the late Solomon Pottesman, probably dates from before Michaelmas 1176 when John de Boleby was declared virtually bankrupt. There survive three other charters relating to the same transaction. They are:

1. BL.Add.Charter 20627, by the same grantor.
2. BL.Add.Charter 21135, confirmation by Simon, Henry's brother (mentioned here), of the gifts to Sempringham by John and Benedict of Boleby.
3. BL.Add.Charter 20621, charter of Simon confirming the grants of service to John of Boleby made by his brother Henry (F.M. Stenton, *Danelaw Charters*, no. 437).

£250-350

25 EDWARD I (*King of England* 1272-1307), LETTERS PATENT, INSPEXIMUS AND CONFIRMATION OF A CHARTER OF ISABEL, WIDOW OF WARIN DE BASSINGBOURN

[WESTMINSTER, 1 OCTOBER 1294]

confirming the grant of the manor of Barton Stacey, Hampshire, to John of Berwick, with all rights together with woods, meadows, pastures, rivers, fisheries, ponds, mills, ways, paths, moors, heaths, etc., as well as the advowson of the church, in Latin, on vellum, 21 lines, well-written, substantial portion of the GREAT SEAL OF ENGLAND in green wax suspended from red and green cords (chipped and edges and top very defective but a considerable part of a handsome seal), slight stains (204mm. by 248mm.)

Calendar of Patent Rolls. Edward I, 1292-1301, 1895, p. 98. The manor of Barton Stacey had belonged to Edward the Confessor and seems to have remained the property of the crown until 1199. It passed jointly c. 1253 to the two daughters of Aimery: Isabel (who married Warin de Bassingbourn as her first husband) and Agnes. Isabel sold her share (as confirmed by the present charter) in 1293 to John de Berwick (d. 1312), a royal justice and one of the King's household. On John's death it passed to his kinsman Roger Husee (1307-61) and was raided by Roger Mortimer and items stolen included a "chessboard, made partly of nutwood and partly of ginger root, with the set of ivory and ebony" (cf. *V.C.H., Hants.*, IV, pp. 417-8).

£300-500

- 26 HENRY III (*King of England* 1216-1272), GRANT OF HUNTING RIGHTS TO WILLIAM DE MUNCHESEY [CHESTER, 13 SEPTEMBER 1257]

royal charter to William de Munchesey of Edwardeston, Suffolk, (probably the man of this name born c. 1230, died after 1301, served against the Welsh in 1277, crusader in 1287, described as Sir William de Monte Cassino of Edwardeston in C. Moor, Knights of Edward I, III, Harl.Soc. LXXXII, 1930, pp. 179-80), granting him and his heirs Free Warren in the demesne lands which he holds in England outside the bounds of the royal forest, and confirming that poachers on his lands may be fined ten pounds, in Latin, on vellum, 11½ lines, rather creased, PORTION OF THE GREAT SEAL OF ENGLAND in green wax on plaited red and green cords, all edges of the seal broken away but clear impressions remain of the body of the king's horse and the torso and legs of the king himself, in an envelope (125mm. by 225mm.)

The charter has the names of twelve witnesses. They include Roger le Bygod (d. 1270, Earl of Norfolk, Marshal of England), John de Plessis (d. 1263, Earl of Warwick), Hugh le Bygod (d. 1266, Chief Justiciar), Sir Philip Basset (d. 1271), Robert Walerand (d. 1273), Philip Lovel (d. 1259), Sir John the Grey (d. 1266), etc. A grant of Free Warren was not, in fact, an unlimited licence to hunt. Certain animals, such as red and fallow deer, roe deer and wild boar, were protected for royal hunting, and grants of Free Warren confirmed that a subject could hunt such animals as fox, hare, wolf and badger on his own lands (D.M. Stenton, *English Society in the Early Middle Ages*, 1951, pp. 101-2).

£400-600

- 27 HENRY VI (*King of England* 1422-1461), LETTERS PATENT, INSPEXIMUS OF A CHARTER OF EDWARD I CONCERNING THE MANOR OF UPPER ARLEY, WORCESTERSHIRE [WESTMINSTER, 14 MAY 1428]

confirming that the chancery rolls of Edward I have been inspected and confirmation found of the Letters Patent issued on 5 October 1274 to Letard de Hanyn, the royal groom, granting him the manor of Upper Arley which John de Burgh senior held of Henry III and which John had granted to Robert Burnell [d. 1292] who had restored it to the King [Calendar of Charter Rolls, 1257-1300, p. 187], in Latin, on vellum, 13 long lines, flourished ascenders, signed by the Chancery scribe [Thomas] Smyth, the GREAT SEAL OF ENGLAND in white wax on a vellum tag (edges partly defective, surface worn with loss of clarity, but still a deep impression of a very large and handsome high gothic royal seal), in a box (175mm. by 361mm.)

From the archives of the Lyttelton family, Lords Cobham of Hagley Hall, Worcestershire. The present charter is listed in the *Calendar of Patent Rolls*, 1422-1429, p. 474. The manor of Upper Arley is first mentioned in the tenth century. It had been granted by King John to Thomas de Burgh and passed through his nephew John de Burgh (as is recorded here) to Robert Burnell from whom Edward I repurchased it for the substantial sum of £300 and awarded it (as the present document confirms) to his royal groom in return for faithful service (*Cal. Patent Rolls*, 1272-1281, p. 132, and *V.C.H., Worcestershire*, III, pp. 5-6). By the middle of the fifteenth century the manor belonged to Thomas Lyttelton.

£300-500

Conveyances of land by John Joce of Newland to John Taylor, 18 August 1353; by Henry Coxo of Newland to John King, 11 June 1355; by John Huwer of English Bicknor to Galfrid Cam and his wife Rose, 23 November 1359; by William Goy, chaplain of St. Mary's Church, Newland, to Thomas Grauntpee, fuller, of land by Churchend, 3 February 1373, and of the same land again by Thomas's son, John, to Walter Myllys, 5 April 1401; by William Perkin of Newland to William Neel and his wife Joan, of land called Pittaker in the field known as Schobeleye, 1 November 1373; by Richard Kale to John Keesyng of Newland, of land in Newland, 6 March 1380; and of David Woolf de Whitecleff of Newland to the same John Keesyng, of land by Millend, 11 March 1382; of William Gayner and Agnes his wife of Bream to Thomas Tyler, of land in Bream, 29 September 1392; of Thomas King of Clorwalstret (presumably Clearwell) to John Loff and others, 29 September 1393; by Christine Tyler of Bream to her son Richard, of land in Newland, 8 September 1407; by Walter Dull and others to Walter George and his wife Agnes, of land called Schobley in Staunton, 21 September 1406; by Henry Tyunley to Walter George of Highmeadow, Newland, 10 January 1435; by John Norton of Churchend to Thomas Norton, 6 May 1423; Richard Moore of Highmeadow to Walter Walker, of a smithy ("unam domum fabrileni") at Highmeadow, 6 April 1464; by John Alexander, chaplain of Canterbury and of St. Nicholas in Newland, to William ap Gwelyn of Churchend, 25 March 1501, fine ecclesiastical seal; with a very worn document of 1337, and a final concord of 1649; all but the last on vellum, some worn, some with seals; with some descriptive notes; in an envelope (18)

£300-500

*Master Richard de Clifford [escheator south of Trent], grant to Walter Trailly and Eleanor his wife of the manor of Yeldon (which had belonged to Walter's father John but had been taken into the King's hands since John died before Walter came of age), 17 lines, c. 1275; a Quitclaim by Reginald Trailly to the Sir Gerards Braybrok, elder and younger, of Wodehull, of his rights in the manors of Yeldon and Chelvington, 10 August 1402, armorial seal; a contemporary copy of the court roll leasing Yeldon manor to John Southoo, wright, and his wife Joanna, 1441; with Reginald of Bath (probably the man recorded 1254 – VCH, Beds., III, p. 192), conveyance for 20s. to Simon de Pateshull (known 1237 – *ibid.*, p. 184) of a croft in Wyboston which had belonged to William the swineherd ("porcarius") with 3 other acres, 14 lines, 129mm. by 189mm., mid-thirteenth century, portion of seal showing a very fine profile of a woman (perhaps an actual impression of a classical intaglio); all on vellum, various sizes*

For the first charter, cf. *V.C.H., Beds., III*, p. 192. Richard de Clifford had been ordered to deliver the present lands to Walter Trailly on 16 February 1273 (*Fine Roll*, I, 3) but afterwards Walter was found to have been three years short of his majority and was fined 100 marks for the deception. He later fought in the expeditions of 1277 and 1282 against Llewellyn, and was dead by 1289 when Eleanor, cited here, was described as his widow. The witnesses here include Robert of Heyham, rector of Keston, who was appointed in 1275.

£200-300

30 MANUSCRIPTS

including two clay tablets inscribed in cuneiform, lists of sheep and cattle, c. 35mm. by 30mm., Ur, c. 2300 B.C.; ROGER BIGOD (Earl of Norfolk, judge, one of the 25 barons chosen to maintain the Magna Carta, d. 1221), acknowledgement that Roger owes rent to Walter of Basingham for 12 acres and 3 roods of land in Alby (Norfolk), with the names of 11 witnesses, 6½ lines, lacking seal, 48mm. by 167mm., rather worn, late thirteenth century, from the collections of Francis Blomefield (d. 1752), Sir Edward Dering (c. 1858) and Sir Thomas Phillipps (d. 1872, MS. 27838); a conveyance of land in KINGSTON-ON-HULL by William of Corneburgh, alderman, and all the members of the Guild of Corpus Christi in Kingston, 20 July 1359; ISLE OF WIGHT, a conveyance by William of Huntingdon of the parish of Chale to William le Baron of Knighton of land at Merston (all 3 places are on the Isle of Wight), fourteenth century; conveyance of land in Kingston-on-Hull, 1430, with good seal; SUFFOLK, grant of land in Little Wratting, 3 May 1378; a memorandum of estate payments from Shropshire or Herefordshire, in Latin and Middle English, 1430; ESSEX 2 conveyances of land in Lexden, 1460 and 1475, both with seals; HAMPSHIRE, conveyance of land at Lymington, 1464, with seal; NORFOLK., indenture concerning lands in Longham, 1452; various English documents including four relating to lands in Wornditch and Kimbolton in Huntingdonshire (late fifteenth century to 1605), a conveyance of land at Weston Corbett, Hampshire, 1559, and documents of 1619 and 1641 (Oxfordshire) and 1700 (Shropshire); together with a modern calligraphic manuscript "Take a lyttel Silence" and an eccentric illuminated card by Reinhold Metz (b. 1942, cf. lot 126 in these rooms, 8 December 1981), Weingarten, July 1981; all but the first 2 and the last item on vellum

£250-350

31 A COLLECTION OF SIX ORIGINAL WOODEN TALLY STICKS, AND FOUR MEDIEVAL DOCUMENTS [ENGLAND, SECOND HALF OF THE THIRTEENTH CENTURY]

each stick about 175mm. to 200mm. long, cut from twigs of hazel wood roughly smoothed off on four sides (sometimes with part of the bark remaining on the thicker end) and indented along 2 sides with rows of cuts and notches, inscribed in brown ink in neat late thirteenth-century English charter hands and then split away on the side opposite the inscriptions down to a diagonal cut about four fifths of the way along the stick, pierced at the thicker ends for threading into string, fine condition; together with BERKSHIRE, FOUR DOCUMENTS RELATING TO LANDS IN WOOLLEY ("Wolfnelay"), i, conveyance by Robert son of Henry Smith ("faber") to his brother Thomas of the house left him by his father, 1289; ii, grant by John son of Henry del Hagh to Thomas de Staynton of his annual rent of 2s. from lands in Woolley, 1341; iii, conveyance by Thomas son of William de Wolflaymorehouse and his wife Hauwisa [a rare Anglo-Saxon name] to Thomas de Staynton and his wife Julia, 1345; and, iv, conveyance by Henry Anabell of Mora to John de Staynton of lands which he had inherited from his mother, 1348; the documents all on vellum, 3 of them with seals

Surviving tally sticks are extremely rare in private hands. These are the medieval official receipts from which the modern word “stock”, meaning a financial certificate, takes its name. They were used principally in the Royal Exchequer from the twelfth century onwards, and there is an account of how to make them in the twelfth-century *Dialogue of the Exchequer*. When money was paid in, a wooden stick was inscribed and marked with combinations of notches representing the sum of money involved: a big cut meaning £20, a diagonal notch meaning £1, a small groove meaning 1s., and a cut meaning 1d. It was then split in two, the larger piece (the stock) going to the payer and the smaller piece being kept by the payee. When the books were audited, the official would have to be able to produce the stock which exactly matched the counterfoil, and the stock was then surrendered to the Exchequer. “Tallies were not a primitive survival from the preliterate past, but a sophisticated and practical record of numbers. They were more convenient to keep and store than parchments, less complex to make, and no easier to forge. They were the foundation and origin of the royal financial system of the twelfth century . . . Of the millions of medieval tallies made, only a few hundred survive” (M.T. Clanchy, *From Memory to Written Record, England 1066-1307*, 1979, p. 96; cf. also p. 95, n. 28, and pl. VIII).

Medieval wooden tally sticks survived in vast numbers in the Exchequer at Westminster. In 1834, the office of the Receipt of the Exchequer was abolished by statute and, by an administrative decision unmindful of historical interest, the tallies were consigned to be burned. By splendid irony, the fire got out of hand and destroyed the Palace of Westminster and the Houses of Parliament.

Tallies were also used as private receipts for money or goods lent and, because they had a price on them, could be passed from hand to hand as a kind of unofficial negotiable currency, as stocks and shares are sold today. Surviving tally sticks are very rare now. Sir Hilary Jenkinson traced three Exchequer tallies in private hands, presumably all strays from Westminster before 1834, and a total of seven private tallies outside public collections (“Medieval Tallies, Public and Private”, *Archaeologia*, LXXIV, 1925, pp. 292-3, 330 and 350). An Elizabethan example belonged to Mr. H.P. Kraus in 1963; a broken fourteenth-century example was in the Philipps collection (sold in our rooms, 13 April 1981, lot 40).

The tallies here are:

1. Inscribed “[contra] Nicholo de Hanred pro diversibus q’ cambiavit”; perhaps this is Nicholas de Handreth, recorded in 1273 (*VCH.*, *Berks.*, III, p. 512). Apparently for £8.8.4d.
2. Inscribed “[contra] Roberto Basset de arr’ comp’i sui”; perhaps Robert Basset, probably died in 1268 (*ibid*, p. 493). Apparently for £5.
3. Inscribed “[contra] Fulcon’ Basset de firma de Wycumb”; Wycombe is in Berkshire; probably this is Fulco Basset (son of Alan Basset, baron of Wycombe), bishop of London, died of the Plague in 1259 (*DNB*, III, p. 378). Apparently for 4s.4d.
4. Inscribed “[contra] Waltero de Cacschete pro or’”; apparently for 13s.4d., i.e. one mark.
5. Inscribed “[contra] Thome le Scot q’ cambiavit”. Apparently for £10.
6. Inscribed “[contra] Roberto persona de Curclington pro in’ust’”. Apparently for 6s.8d., i.e. half a mark.

£2,000-3,000

THE LAST WILL AND TESTAMENT OF DOMINICUS DE MONTSOAR, IN LATIN, GIGANTIC DOCUMENT ON VELLUM
[LÉRIDA, NORTH-EAST SPAIN, 1348]

whereby Dominicus de Montsoar says he is gravely ill and makes plans for his funeral and burial in the Dominican convent in Lérida and for the Office of the Dead to be recited each year on the anniversary of his death, and he makes many bequests including his castle at Margalef to his daughter Guillemette, his family house at Lérida with its stocks of wine and its vegetable garden to his nephew Vincent, his castle at Torresgrossa to his other nephew Dominic, financial legacies to his wife Arnaldona and his two illegitimate daughters, and provisions for building a chapel in the Dominican convent and for giving alms to the poor of the parish, for the salvation of his soul and those of his parents and of all faithful dead, in Latin, 4 membranes laced end to end, 235 lines, written in brown ink in a handsome upright gothic hand, LARGE OPENING INITIAL enclosing a face, notary's mark at foot, endorsements, a few slight stains, substantial tear across corner at beginning repaired with selotape (without loss of text), folded, generally in fine condition (2800mm. by 652mm.)

A VAST MEDIEVAL DOCUMENT, OVER NINE FEET LONG, well written detailing the wealth, possessions, connections and aspirations of a Catalan lawyer in Lérida ("iurisperitus Ilerde", the testator calls himself) in the first half of the fourteenth century. Sold with a complete transcript, and notes, maps, etc., identifying the many places mentioned.

£300-500

DIVISION OF AN INHERITANCE IN FERRARA, IN LATIN, HUGE VELLUM ROLL.
[FERRARA, 16 NOVEMBER 1401]

detailed record of the legal proceedings held among distinguished witnesses at the house of Antonio de Banciis, doctor of laws in the district of Santa Croce in Ferrara, whereby Francesco and Bartolomeo, brothers and co-heirs of the late Francesco de Sacrato, citizen of Ferrara, divided their very extensive inheritance between them, written by Raynerius son of the late Raynerius de Jacobellis and witnessed by the notary of Ferrara, with a codicil issued on the same date and a further attestation that the judgement had been duly published, all on one vast scroll, written in a neat cursive notarial hand, large flourished initial, notaries' marks at foot, small portion torn from edge at beginning slightly affecting text, generally an impressive and interesting document (4075mm. [i.e. about 13½ feet] by 465mm.)

£200-300

comprising 61 documents in the langue d'oc, 11 of them thirteenth-century, 40 of them fourteenth-century, the rest fifteenth-century, all concerning land transactions in and around Bordeaux, including documents from the parishes of St-Macaire and St-Severin, and with references to the abbey of Sueba, concerned with conveyancing of houses, farms, fields, waterfields, vineyards, etc., according to the customs of Bordeaux and in the currencies of Bordeaux, most of them signed by their scribes (Simon, W. de Port, Arnold Foucher, Archibald de Budos, Elias de Combas, Guilhem Guassies the clerk, Guilhem Hugo, Guilhem de Moyas, etc., etc.), often with decorative notaries' marks at foot, many of them dated according to the regnal years of the kings of England (then occupying Languedoc until 1453) but also dated from the years of the bishops of Bordeaux, the kings of France (less often, but including Philip of France in 1293, Charles V in 1389, etc.), some of the documents by women, one very big document of 1318 including ten charters of Pierre de Greilly, Vicomte de Benauges et de Castillon, another by Isabel de Barbays (daughter of the late P. de Barbays, draper and citizen of Bordeaux, and wife of Ramon Austen) selling property in Bordeaux, 1341, etc., etc., together with a charter in French concerning lands of the priory of Notre-Dame de l'Isle-en-Arvert, 1370, a charter of Pierre des Fontaines (bishop of Périgieux 1387-1400) to the Augustinian convent of Ste-Marie de Corona, diocese of Angoulême, 1393, and a very curious undated diagrammatical tithe map showing the various properties ("mansa") in the village of Murat and the tithes collected by the bishop of Castres and by the canons of St. Cassian (late fifteenth or early sixteenth century), some with seals, one (1254) with coloured seal cords, some enormous, some small, some very worn, other defects but generally a very impressive and extensive archive, in docketed envelopes in paper folders.

This is a very large archive of considerable historical and linguistic interest, from the collection of Sir Thomas Phillipps (1792-1872, MSS. 33599, 35083 and 35085-6). The Languedoc was culturally remote from orthodox France, was a disputed possession of the kings of England (most of the charters here include English regnal years) and a focal point of the Cathar heresy. Its language fell between French and Spanish: the word for "yes" there was "oc" (as distinct from "oil", *oui*, elsewhere in France: hence "*langue d'oc*" and "*langue d'oil*"). This collection of over sixty vernacular dated documents would have great interest from the point of view of the evolution of Langue d'oc language.

£1,200-1,800

- 35 PETITION FOR INDULGENCES ADDRESSED TO JULIUS II (POPE 1503-1513), IN LATIN, ILLUMINATED DOCUMENT ON VELLUM
[ROME OR FERRARA, EARLY SIXTEENTH CENTURY]

a long petition addressed to the Pope from Giuliano Bonaventura and Constanza his wife and many others (named) from the diocese of Ferrara, asking for indulgence from all sins confessed to a suitable priest, 20 lines of preamble and 14 shorter lines of requests, written in brown ink in a neat rounded gothic hand (signed "J. de Nigris"), several additions including papal approval ("Concessus ut petatur, in presentia domini nostri papae . . ."), and autograph notes by Paulus Parmensis, Commissioner General, and Franciscus Romeus, Master General of the Dominicans, giving approval for one year, OPENING LINE ENTIRELY IS DECORATED CAPITALS in blue, gold and red with penwork in red and brown, ILLUMINATED BORDER ALONG TOP AND DOWN BOTH SIDES, INCLUDING THE PAPAL ARMS AND A MINIATURE OF ST. VERONICA, the border formed of a lush branching leafy stem in colours and gold within double ruled red frame and infilled with dots and gold bezants, the large opening initial in coloured leafy design on gold ground enclosing the arms of della Rovere below the crossed keys and papal tiara, central miniature (c. 52mm. by 50mm.) of St. Veronica standing before a brick wall and holding her handkerchief imprinted with the black face of Christ, slight rubbing and spots of smudging, some worming just affecting text and illumination, creased in folds (358mm. by 500mm.)

£700-1,000

- 36 DOCTORATE IN LAW FROM THE UNIVERSITY OF NAPLES, IN LATIN, ILLUMINATED DOCUMENT ON VELLUM
[NAPLES, 12 DECEMBER 1649]

issued in the name of Prince Francesco Marino Caracciolo and confirming a doctorate in civil and canon law granted to Giuseppe Alemagna of San Severino, 38 lines, written in a slightly backward-sloping roman hand, HEADINGS, NAMES AND MAIN CLAUSES WRITTEN IN GOLD CAPITALS, signatures at foot, HUGE ILLUMINATED BORDER around three sides and across the corners at the top, formed of big floral designs of colours and burnished gold and including many birds, coats-of-arms, bowls of fruit, etc., and large miniatures of St. Joseph (patron saint of the grantee), the Virgin holding her breasts, and St. Francis (patron of the folds (with minimal loss of text but a fairly large hole in blank lower margin), lacking seal (green ties present), an enormous document (650mm. by 825mm.)

Francesco Caracciolo (1631-1674) was the posthumous son of Marino Caracciolo, Prince of Avellino.

£200-300

- 37 CARTA EXECUTORIA DE HIDALGUÍA, IN SPANISH, ILLUMINATED MANUSCRIPT ON VELLUM, SEVILLE, 1602, WITH CONFIRMATION INTENDED TO AID THE RELEASE OF A MEMBER OF THE FAMILY FROM PRISON [MEXICO, 1641]

manuscript in 2 parts, a, 49 leaves (first blank), 27 lines in a rounded script, ILLUMINATED BORDERS AROUND EVERY PAGE in floral and baroque designs, approximately SIXTY VERY LARGE ILLUMINATED INITIALS in gold and colours, many with faces, rustic leafy stems, etc., and numerous smaller initials and lines of text in gold on coloured grounds, FULL-PAGE ARMORIAL ACHIEVEMENT with the crescent arms of de Luna within full floral border including the faces of four caryatids, names of grantees frequently erased and often over-written, signatures at end, lacks seal, dated in Seville, 11 March 1602, bound with, b, confirmation of the nobility of the family of de Luna, 14 leaves, 31 lines handsomely written in roman and italic scripts, numerous headings and initials in gold on coloured grounds, 2 initials finely painted in gold and full colour with flowers, a face and a bird, FULL-PAGE ARMORIAL ACHIEVEMENT with elaborate mantlings, signatures at end, dated in Mexico, 2 December 1641, contemporary binding of wooden boards with parts of red velvet covering on lower board (very worn), rebaked in vellum (300mm. by 215mm.)

PROVENANCE

(1) The manuscript was put together in Mexico in 1641 by Alonso Perez, notary public of the port of Santa Maria, at the request of the head of the family Alonso Lopez de Luna of Seville, native of Murcia, whose legitimate son Alonso de Fonte Luna was then in the public prison of Murcia facing a charge of murder for which he had been condemned to torture. Presumably an impressively written attestation of nobility was intended to influence the court in the boy's favour.

(2) Signature dated 1884, "comparado al ranchero".

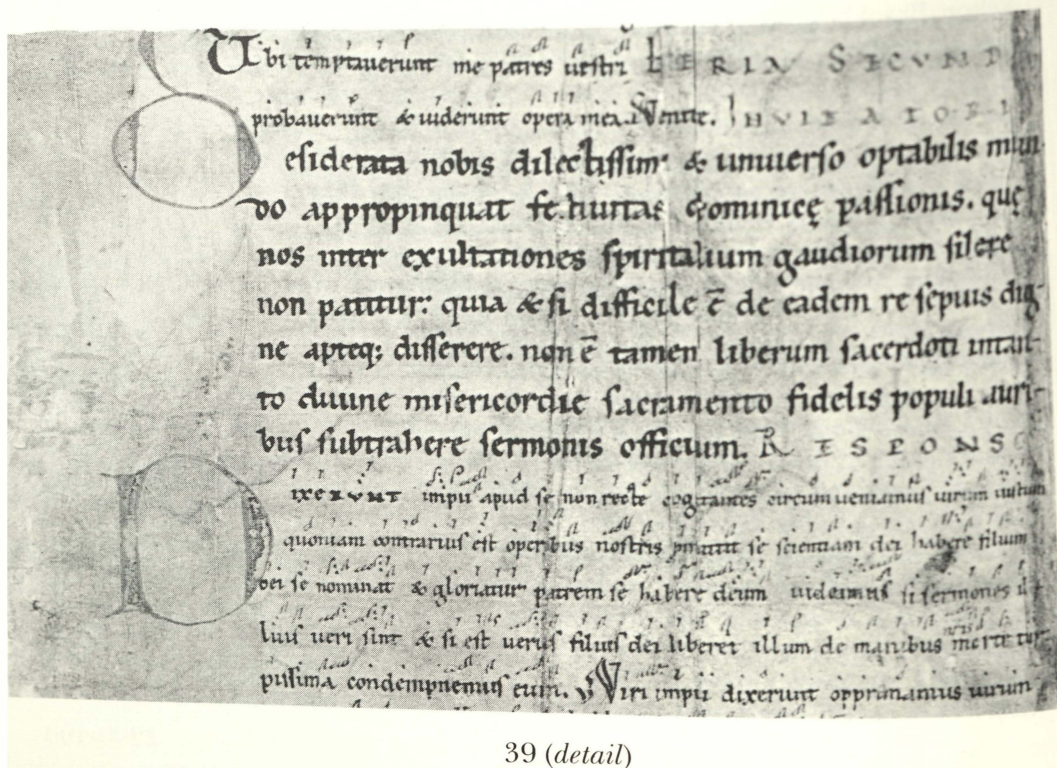
(3) Samuel Browne Duryea (d. 1895) who bought most of his illuminated manuscripts in New York in the sale of Rush Christopher Hawkin, 21 March 1887, and bequeathed them to the Long Island Historical Society (cat. by C.A. Nelson, Brooklyn, 1895) by whom they were sold in our rooms, 5 July 1965, lots 230-246. £600-800

- 38 PHILIP IV (KING OF SPAIN 1621-1665), PLEITO DE HIDALGUÍA IN FAVOUR OF JUAN CORNEJO AND OTHER MEMBERS OF HIS FAMILY, IN SPANISH, ILLUMINATED MANUSCRIPT ON VELLUM AND PAPER [SPAIN OR CENTRAL AMERICA, SEVENTEENTH CENTURY]

90 paper leaves, plus 2 vellum leaves and flyleaves, apparently lacking a leaf before f. 2, else apparently complete, mostly about 20 lines, written in brown ink in a Spanish cursive hand with some flourishes, TWO FULL-PAGE ILLUMINATIONS at the beginning, comprising (a) the Virgin and Child in the heavens above what seems to be a green bridge with a hillside cemetery under its arch, elaborate cartouche at the foot with the name of the king "DON FELIPHE" supported by two female winged creatures with bunches of fruit on their tails, the miniature surrounded by vignettes of the 12 Apostles in niches or frames, and (b) St. James in battle vanquishing the Moors who lie trampled under the feet of his horse above the arms of Cornejo within elaborate mantling, with the next words of the royal titles "POR LA GRACIA DE DIOS" in a cartouche at foot, full border of formal flowers and architectural motifs enclosing two holy monograms, additions and signatures at the end including a royal stamp dated 1688 (presumably added, as there was no king Philip by then), worn, contemporary limp vellum, red silk interleaving sheet between the miniatures (302mm. by 210mm.)

£200-400

The following fifty-four lots are from the library of Otto F. Ege, Dean of the Cleveland Institute of Art and one of the foremost collectors and distributors of single leaves and fragments from medieval manuscripts. He began acquiring manuscripts in 1911 and by 1937, when the collection was described in de Ricci's *Census* (II, pp. 1937-48), Otto Ege owned about fifty more-or-less complete medieval manuscripts and more than 400 single leaves. Several of the complete medieval manuscripts were sold in these rooms on 11 December 1984, lots 39, 41, 51-54, etc., and lots 39-92 in the present sale comprise the residue of the single leaf collection. Otto Ege was one of the first collectors of sample leaves of medieval script (as distinct from connoisseurs of single miniatures and illumination) and he taught and wrote articulately in favour of studying and distributing original medieval manuscript leaves. He prepared at least four portfolios of manuscript specimens for sale, and published catalogues such as *Original Leaves from Medieval Manuscripts, Incunabula, American Colonial and Noted Pressed, Copiously Annotated*, c. 1944-5, and sold leaves through Messrs. Philip Duschnes, of New York, writing the catalogue entries himself. His many publications included a spirited defence of dividing up the leaves of medieval manuscripts, "I am a Biblioclast", *Avocations*, I (March 1938), pp. 516-9. There is no doubt that the energetic fervour of Otto Ege's crusade to bring palaeography within the reach of students and smaller libraries influenced a whole generation of north eastern American manuscript collectors and calligraphers.



comprising (1) BIBLE, *Proverbs* 8:17–9:9 and 9:16–10:26, 30 lines, fine script, 2 red initials, 198mm. by 129mm., Germany, eleventh century; (2) BIBLE, *Isaiah* 24:22–25:8 and 28:22–23, 26 lines, calligraphic script, initials left blank, 207mm. by 165mm., Germany, late eleventh century; (3) CANON LAW, described in a note (presumably rightly) as from the *Decretum* of Burchard of Worms (c. 965–1025), 28 lines, good script, headings in red, 10 small red initials, 237mm. by 142mm., Germany, c. 1100; (4) GREGORY THE GREAT, *Epitome Moraliu* in Job (identified thus in a note, presumably rightly), last leaf of the text, 35 lines on recto, 15½ lines on verso, blank spaces filled with long note in a twelfth-century hand, good condition, 217mm. by 150mm., France, early twelfth century; (5) BIBLE, *Judges* 18:10–20 and 20:8–18, 29 lines, good script, capitals touched in red, 229mm. by 134mm., Italy, twelfth century; (6–7) CATENA ON THE PSALMS, 2 leaves, (possibly Gilbert de la Porrée, cf. lot 14 in the sale in our rooms, 25 April 1983, another leaf from the same manuscript), 34–35 lines, running gloss with lemmata in the inner margin, medieval folio numbers cxiii and cxxvii in upper margins, 212mm. by 158mm., France, mid-twelfth century; and (8) SACRAMENTARY, half-leaf, double column, 18 lines here, large and small script, adiastematic musical neums, painted initials in red, text from the Mass on Septuagesima Sunday, handsome fragment, 153mm. by 197mm., Germany, twelfth century; (9) NOTED BREVIARY, 26 lines, part of the office for Palm Sunday and Monday in Holy Week, adiastematic musical neums, LARGE PAINTED INITIALS in red, verso laid down with transparent paper, 308mm. by 200mm., Germany, mid-twelfth century (possibly de Ricci, *Census*, II, p. 1940, no. 23, obtained from Eric von Scherling, cat. 8, Dec. 1929, no. 741); mostly recovered from bindings and some stained and slightly defective

£500–800

40 THREE LARGE DECORATED INITIALS, CUT FROM A HOMILIARY MANUSCRIPT IN
LATIN ON VELLUM [CENTRAL ITALY, EARLY TWELFTH CENTURY]

three elaborate painted initials, 'S' formed of two interlinked dragons (c. 70mm. by 48mm.), 'D' formed of leafy stems (c. 70mm. by 55mm.) and 'A' formed of 2 dragons with leafy tails (c. 46mm. by 35mm., with extension), all surrounded by few words of text with other small initials in red and black, all cut vertically into narrow ribbons (now arranged together again side-by-side) and presumably reconstructed from use as sewing-guards in a binding, mounted

Perhaps de Ricci, *Census*, II, p. 1938, no. 8, "(Xth or XIth C.), written in France. Obtained in Paris (but compare E. von Scherling, Cat. 10, May 1930, n. 915)". The painting is Italian of the type illustrated by Avril, *Manuscripts d'Origine Italienne*, I, 1980, pl. 60 [1].

£200–300

the first leaf from a Missal (part of the Sanctoral, feasts of SS. Timothy, Bartholomew, Hermes and Augustine, 22-28 August), 29 lines, written-space 203mm. by 110mm., written in black in 2 sizes of a very fine Beneventan minuscule, rubrics in bright red, THREE LINES OF MUSIC in adiastematic neums, capitals touched in red, or red and green, or red and yellow, ten painted initials set out in the margins in bright red infilled with blue, yellow and green, THREE LARGE ILLUMINATED INITIALS formed of intertwining foliate stems in gold outlined in red and infilled in blue and red with white dots, a few scribbled additions in the margins (mostly erased, one beginning 'Carolo'), a large dampstain across the lower part of the leaf affecting the text on both sides, recto rather rubbed, creased round outer margins where 3 sides have been folded back for a long time, still a very handsome specimen, 263mm. by 181mm., Montecassino or somewhere near there, late eleventh or early twelfth century; with GRADUAL, one leaf, divided into 2 pieces, 11 lines each of music in neums with a few rather hesitant horizontal stave lines in red and of text in brown ink in a disjointed Beneventan minuscule, text from the Mass for the dedication of a church, rubrics in red-brown, initials touched in red-brown or yellow (or both), LARGE DECORATED INITIAL in interlaced design in penwork infilled with wash in red-brown and yellow (c. 67mm. high), worn and defective, recovered from a binding, 309mm. by 215mm., southern Italy, twelfth or even thirteenth century

Beneventan script is quite unlike the handwriting of the rest of Europe, and is composed entirely of cursive elements. It achieved its highest form at the abbey of Montecassino. "It is a script difficult to read; but for all that is one of the remarkable achievements of the Middle Ages – both as to calligraphy and ornamentation" (E.A. Lowe, *Handwriting, Our Medieval Legacy*, 1969, p. 27). Examples recently on the market are a very small piece sold in these rooms, 7 December 1982, lot 6 (now in a private collection in Ongar), and part of a bifolium which was no. 57 in Quaritch, cat. 1036 (1984), with plate.

The first leaf here is from a very fine Missal described by E.A. Lowe as being the "best Montecassino style". Several other leaves from the same book are recorded, including those described by Lowe in "A New List of Beneventan Manuscripts", *Collectanea Vaticana in honorem Anselmi M. Card. Albareda*, II, 1962, pp. 11 (Ullman coll., Chapel Hill), 21 (Morgan Library, M.830a) and 24 (Lowe's own collection at Princeton); a fourth leaf described (p. 11) as being in the Newberry Library in Chicago seems not to be there now. Further leaves from the same manuscript are in V. Brown, "A Second New List of Beneventan Manuscripts", *Mediaeval Studies*, XL, 1978, p. 255 (afterwards Maggs, cat. 1002, no. 40, pl. XVII) and presumably p. 278, two privately owned leaves. An eighth leaf was sold in these rooms, 14 July 1981, lot 9.

£1,200-1,800

4a

Scriptura
Lampertus ad
vel Lampertus
vel Lampertus
Sacc. XI

Suapbo me moduls na p so na aula co nan gys

hiedo Gmicat is ar do mus sun da ca la y p q ce sce

xis Epw Inq do mo do mu mo dula h y or gana

uo cis. exuo alh Decefferem aula di de qua sehp

ampti Tm Dminal ger tel; de mune te xpih

hiedo Angeli eis con fityat alquis abulancan di p rane

deca
ge
geete

ep blyt loc: is ar huc do mus

de i s et potrois etly de no cabi am au lam

deps Dmptz decor L o cul is ar ad m fore

aul est in m m a bi h s f o c t o m e n u o u l u p

hien h blyt os

Scriptura Lampertus ad vel Lampertus, vel Lampertus
Sacc. XII

42 TWO FRAGMENTS FROM LECTONARIES, IN LATIN, MANUSCRIPT ON VELLUM
[ITALY, TWELFTH CENTURY]

(a) 23 lines, large round hand, written-space 240mm. by 127mm., text from John 7:3-13 and John 10:22-26 (though heading wrongly says "Secundum mattheum"), TWO LARGE INITIALS in red and blue, modern pencil foliation 36, fine condition, 334mm. by 237mm.; and (b) strip from one column, script in 2 sizes, text from Matthew 13:44-47 and Ecclesiasticus 31:8-11, adiastematic musical neums, TWO LARGE INITIALS in red, also rather worn, 230mm. by 118mm.

£150-200

43 EIGHTEEN LEAVES FROM A GLOSSED GOSPELS AND CANONICAL EPISTLES, IN
LATIN, MANUSCRIPT ON VELLUM
[FRANCE, POSSIBLY EASTERN FRANCE OR PARIS, SECOND QUARTER OF THE
TWELFTH CENTURY]

18 leaves, detached, written by more than one scribe with 16-19 lines of biblical text in the centre of the pages written on guide-lines based on the prickings in the outer margins, extensive Gloss added in a smaller script in both margins and between the lines independently of the main grid of ruling, paragraph-marks for each gloss, extensive contemporary additions in a second hand, modern ink foliation in outer corners, some wear, f. 94 with original flaw, about 10 of the leaves in dampstaining in upper parts (sometimes affecting the text very visibly) but interesting and venerable leaves (219mm. by 155mm.)

From a manuscript which comprised the third and fourth Gospels and the Canonical Epistles, glossed, in 105 leaves numbered in ink. Following this foliation, the leaves here are from Mark 8 (8), Mark 8 (9), Mark 9 (11), Mark 9 (13), Mark 9-10 (14), Mark 10 (15), Mark 10 (16), Mark 10 (16 bis), Mark 10-11 (17), Mark 11 (18), Mark 12 (23), John 3 (51, with the famous passage "God so loved the world . . ."), John 12 (67), 1-11 Peter (81, 94, 95 and 99 bis) and Jude (104, the penultimate leaf in the original volume). The Gloss on St. John was composed within the eleventh century by Anselm of Laon (d. 1117) and the Gloss on the Canonical Epistles probably dates from about 1100 and may be the work of Anselm or his brother Ralph (d. 1133). According to Peter Comestor, however, neither Anselm nor Ralph worked on St. Mark's Gospel, and glossed copies are very rare before the fourth and fifth decades of the twelfth century: the ten leaves here are among the earliest witnesses to this part of the text.

The Gloss on the Bible was the most popular twelfth-century text, and copies seem to have been produced in Paris from at least as early as the 1140s, the first manuscripts demonstrably made there. The present leaves are from a copy of the most archaic type (cf. C. de Hamel, *Glossed Books of the Bible*, 1984, p. 15, fig. 2), many examples of which seem to come from eastern France. The simple citation of authorities or types of gloss here (e.g. "Je." for Jerome, "B" for Berengar, "All" for "Alligorige", etc.) had largely dropped from use by the mid century, and the small size, simple page layout and the occurrence of multiple texts in one volume all belong to a period of not later than about 1160. The present manuscript seems to have been used both scholastically and liturgically as one leaf (f. 51) is marked up for the lection on the Monday after Pentecost.

£1,000-1,500

Quia diem iudicii
solum corpe penas sus-
tinet. in iudicio gra-
uius expectat. qui
corpe tanta cruciabi-
tur.

bulant diuotionemq; contempnunt.

¶ Hec omnia et duplici ingenio si reddi
desidera & primo cal pascendum cum ad
luculentum erit memoriam reddat. & e
loco mandandi & modum morum maris
inducit & perit. Fertur ad huc voluit
tunc pascere circa postea pascit ipem
pene. latetur erit poma pulcherrima.
que credita cupit ut spe hinc gene
rentur cupit. facit ut & voluit
memorem sumit. quare. quasi ad
huc ardeant.

¶ In quibus pseudo orationes sequentes non habent
eos sequi.

(supbia die arrogantis: qui se ipsi graviora gravioribus
lucris sunt supplicia.

[FRANCE, OR POSSIBLY SPAIN, SECOND HALF OF THE TWELFTH CENTURY]

26 leaves, some detached and others still in bifolia, now arranged in sequence with modern pencil foliation between 3 and 165, 24 lines, written-space 253mm. by 160mm., written in dark brown ink by two scribes in a very large and handsome angular late romanesque liturgical hand, rubrics in red, capitals touched in red, contemporary foliation in roman numerals in red in outer margins of the Sanctoral only, PAINTED INITIALS THROUGHOUT (usually several on every page), mostly elegantly painted in red often with fine flourishes, five pages with initials in green, red and pale blue with elegant whiskery flourishes, TWO VERY LARGE INITIALS (ff. 34v, the Easter Mass, and 112v, Nativity of St. John the Baptist) in red and pale blue, some marginal additions in hands of the thirteenth to fifteenth centuries (including Masses for St. Margaret, Mary Magdalene, etc.), some thumbing but very handsome leaves (359mm. by 232mm.)

A SUBSTANTIAL FRAGMENT OF A SPLENDID ROMANESQUE MANUSCRIPT. The manuscript is Cistercian in origin and uses the large angular script and *punctus flexus* punctuation typical of Cistercian manuscripts. "The most explicit statement of Cistercian attitudes toward book illumination is found in the *Instituta*, the first body of Cistercian legislation. Several of its articles concern the subject. One enjoins uniformity in the production of liturgical books. Writing must be done in silence . . . Article 82 in the standard edition of the *Instituta* concerns both illumination and stained glass: 'Letters should be made of one colour and without illustration . . .'" (W. Cahn, "The Rule and the Book, Cistercian Book Illumination in Burgundy and Champagne", *Monasticism and the Arts*, ed. T.G. Vernon, 1984, p. 141). The initials here are characteristic of Cistercian practice, and must have been executed by the scribes themselves since a second scribe has written ff. 19-22 (taking over his stint in the middle of a word) and on those leaves only the initials are in a different hand and in different colours. For evidence that scribes were often the artists of initials too, see J.J.G. Alexander in the N.R. Ker festschrift, 1978, pp. 87-116, esp. pp. 106-107 on Cistercian books.

Cistercian liturgical manuscripts are so uniform and were evidently so closely modelled on the books of Cîteaux itself (it would be interesting to know how) that they are extremely difficult to localise. A very similar manuscript belonged to Major Abbey (Alexander and de la Mare, cat., 1969, no. 3, sale in our rooms, 20 June 1978, lot 2977) and the present manuscript has also been ascribed to Spain (comparing S.H. Thomson, *Latin Bookhands*, 1969, pl. 114) but the vellum does not seem Spanish and the late medieval additions are in a French hand. One of the additions here (f. 105v) is for St. Robert of Molesmes, co-founder of Cîteaux, canonised in 1222. Romanesque Missals are rare, and Cistercian copies extremely rare; even in France, where the Cistercian order was strongest, only four copies were traced by Leroquais, *Sacramentaires et Missels*, 1924.

A single leaf from the same manuscript is illustrated in Maggs, *Bulletin* 11 (1982), no. 23, pl. V. Four other leaves were sold in our rooms, 25 April 1983, lot 16, and one of them was afterwards no. 8 in Quaritch, *Bookhands of the Middle Ages*, cat. 1036 (1984), no. 8.

The text here includes parts of the Temporal, Sanctoral (from f. 105v) and the Votive Masses (from f. 160).

£7,000-10,000

RESURREXI ET adhuc
tecum sum aevia posuisti sup me manu tua aevia
mirabilis facta e scientia tua alta alta. *¶* Dñe pbasti
me & cognovisti me tu. c. sel. m. & resurrexisti. *Cotta.*

DEVS qui hodierna die per
unigenitum tuu eternitatis
nobis aditu deijcta morte reserasti. uota nra que
pveniendo aspiras. etia adiuuando psequere. *P. e.*

R. s. Expurgate. uetus Ad Corinthios.
fermentu: ut sitis noua conspsio sic estis azym.
Etenim pascha nrm. immolat est xpc. Itaq epulem.
Non in fermento ueteri. neq in fermento malicie.
& neque. si in azymis sinceritatis & ueritatis.

GR Hec dies qua fecit dñs exultem & letem in ea. *¶* Confitemini
dño qm bon qm in scin nra ei. *Anta* pascha nrm immolat est

xpc. epulemur in azymis sinceritatis & ueritatis. *¶ Marcum.*

¶ *U. illo. t. Maria* magdalene. & maria iacobi &
salome emerunt aromata. ut uenientes ungerent
ihm. Et ualde mane una sabbatoz ueniunt. ad mo
numentu. orto iam sole. Et dicebant ad inuicem.

¶ Quis reuoluet nobis lapide ab ostio monumenti.
¶ Et respicientes. uiderunt reuolutum lapide. Erat
quippe magn ualde. *¶* Introeuntes. in monumtu.
uiderunt iuuenē sedentē in dextris coopu stola

45 EIGHT LEAVES FROM A FERAL PSALTER AND HYMNAL, IN LATIN, MANUSCRIPT ON VELLUM [ITALY, PERHAPS TUSCANY, LATE TWELFTH CENTURY]

8 leaves, detached, mostly 26 lines, written-space 153mm. by 94mm., written in brown ink in a rounded late romanesque hand, rubrics in red, versal initials throughout in red, LARGE PAINTED INITIALS in red with simple flourishes, SIXTEEN LINES OF MUSIC in Carolingian neums on a single-line stave, LARGE DECORATED WHITE-VINE INITIAL on f. 1, c. 80mm. by 38mm., in interlaced design in yellow, green, red and blue, FINE DRAWING OF A KNEELING FIGURE in lower margin of the second leaf, rather worn, first page (including initial) rather stained, some margins slightly defective and repaired, erased medieval inscription at foot of first page (presumably an ownership inscription, which might eventually be decipherable), modern foliation in dark blue ink (ff. 1, 4, 12, 14, 19, 22, 38 and 43 here), traces of mounting (200mm. by 135mm.)

Including the opening leaf of the manuscript with a large initial "P" ("Primo dierum omnium quo mundu extat conditur . . .") with the heading "*Incipit tam psalterium quam hymnale cum feriatis, orationes, tam in vespertis quam in laudibus*". The large initial is in the Tuscan style of the type which later provided models for renaissance humanist illuminators (Avril, *Manuscripts d'Origine Italienne*, I, 1980, fig. 149, is very similar). At the foot is the nineteenth-century name Barnheim, a collector whose manuscripts were sold in Berlin on 8 May 1873. The present leaves have hitherto been ascribed to Germany.

£400-600

46 TWENTY-FOUR LEAVES FROM BIBLICAL MANUSCRIPTS, ON VELLUM [TWELFTH TO THIRTEENTH CENTURY]

comprising CHRONICLES, GLOSSED, text from II Chronicles 6:28 to 7:10, 27 lines of biblical text on the lines ruled from the marginal prickings, partly interlocked with gloss in smaller script on lines ruled independently of the prickings, written-space 167mm. by 125mm., simple heading in red at top of recto ("ii. l. paR"), primitive chapter number (different from modern numbering) added in red in margin and one letter redraisen in red, 243mm. by 163mm., Eastern France, c. 1160-85; TEN LEAVES FROM A BIBLE, double column, 48 lines, written-space 137mm. by 92mm., red and blue initials with contrasting penwork, chapter numbers and running-titles alternately red and blue letters, 197mm. by 138mm., France, mid to late thirteenth century; NINE LEAVES FROM A BIBLE, double column, 50 lines, written-space varies but usually c. 133mm. by 81mm., red and blue initials set out in the margins with contrasting penwork, one 4-line initial in red and blue (opening of II Peter), 200mm. by 131mm., Italy, thirteenth century; LEAF OF A LECTERN BIBLE, double column, 39 lines, written-space 320mm. by 217mm., good script, text from Numbers 21-23, two red and blue initials with extensive penwork in both colours, 440mm. by 314mm., France or Flanders, late thirteenth century; LEAF FROM A LECTERN BIBLE, double column, 45 lines, written-space 290mm. by 190mm., text from Ezechiel, worn and

stained, 437mm. by 305mm., perhaps France or Germany, late thirteenth century; and TWO LEAVES FROM SMALL THIRTEENTH-CENTURY BIBLES with red and blue decoration, 193mm. by 127mm., and 199mm. by 133mm.

The first leaf here is from an interesting manuscript of which leaves were described for sale in Otto Ege, *Original Leaves from Medieval Manuscripts*, Cleveland School of Art (n.d., mid-1940s), no. 1, and Philip Duschnes, cats. 54, no. 15, and 74 (1946), no. 30, said there to come from the abbey of St-Oyan at St-Claude, Jura; they must therefore be from the glossed Chronicles described by de Ricci in a private collection in Michigan (*Census*, II, p. 1131, no. 1) and from the great abbey at St-Claude du Jura, founded in the sixth century; cf. A. Castan, "La Bibliothèque de l'Abbaye de St-Claude du Jura, Esquisse de son Histoire", *Bibl. de l'Ecole des Chartes*, L, 1889, pp. 348-9, and C. de Hamel, *Glossed Books of the Bible*, 1984, p. 77. The leaf here is almost certainly from the manuscript described in the library catalogue of St-Claude in 1493, no. 56:

"Item ung livre en parchemin, en petit volume, relier d'aiz, intituler: Paralipomenon cum glosa; et coctel XI^e XI".

£400-600

47 THE FACE OF NOAH, LARGE HISTORIATED INITIAL ON A LEAF OF A NOTED BREVIARY, IN LATIN, MANUSCRIPT ON VELLUM

[AUSTRIA, FIRST HALF OF THE THIRTEENTH CENTURY]

single leaf, 19 lines, written in black ink in a handsome late romanesque hand, rubrics in red, ADIASTEMATIC MUSICAL NEUMS above each line of text, the word "euouae" (the vowels of "seculorum amen") set out in the margins, LARGE HISTORIATED INITIAL (c. 45mm. by 52mm., plus extension) showing the face of Noah bearded and with tight ringlets, drawn in ink and coloured with brown and red, pale green ground, within an initial in red and white with the descender formed of a dragon holding fruit in its mouth, the leaf recovered from a binding and slightly worn and with a vertical crease in one margin but generally fine (278mm. by 212mm.)

An interesting late romanesque drawing. The style is not dissimilar to that of the Seitenstetten Gospels (Morgan M.808; M. Harrsen, *Central European Manuscripts*, 1958, pls. 47-48). The text here is from the Invitatorium giving an account of Noah's flood, sung on Sexagesima Sunday ("Quadraginta dies et noctes aperti sunt celi . . ."). Bought in 1932 by Otto Ege from Eric von Scherling (de Ricci, *Census*, II, p. 1940, no. 21); exhibited at the Toledo Museum of Art, 1953, no. 19.

£500-800

I uerique crucis dum sua iura locat
 De omniuitate h' hominis anima sup' thobis cap' cap' t'os.
 S fuerint quinq' legat' anna patens samuel.
 a una thobis conuincit. com' anna uir' inuict.
 a una patens stelli maris. anna p'p'ia fidelis.
 Explicat lib' thobis. incipit daniel.
Dostquam subiectos sibi rex babilonis heros.
 Vicat. r'assur' r'us. dolore. fume.
 Inuict' p'ueos sensu. formaq' puos.
 Cum reliquis fuit in babilona trahi.
 Quos eunuchorum plato tradit ut illos
 Doctrinis foueat. eloqui q' fuit.
 Ut pascant illos regalis fercula mens.
 7 rer' inspicant lumina pascant ibi.
 S: daniel. ananias. mihael. azaria.
 S: fuisse magis quatuor inter eos.
 P fuit hys malazur. regales erbet r'as.
 T mudo illos redderet esca nutus.
 Inquit ei daniel. tempra bisquinq' diebus
 Bictro uos. tantum dando legum. aquam.
 P oit. uultus nostros. uos quos regna pascit.
 E sca nota. post h'c quod placet illud age.
 A munt ille p'ci p'bendo legumini' esca.
 R egalem tollent ad sua uota cybum.
 Nq' sui tantum p'u nutuere. qd' omnes
 P roclat sensus mentis. thobis honor.
 In post annos uis. coram rege statuti.
 P lenius exponunt omne qd' ille petit.
 O c'it' in' decuplum pnceps inuenit in ut
 P re cunctis aliis qui sua regna colunt.
 B isie nulla graui' sensum latuit daniel.
 S ompnia que latitant huc p'antere uero.
 H in caldea uiuent castissimus. usq'.
 A d darij tempus clarus in urbe fuit.
 I n uita decem paruit. que sine falsi
 F ermento. noster uult aperuit stili.
 Prima uisio daniel.
Auno qui fuit argui sine secundus
 S ompnia rex uidit. nec memor in fuit.
 I n uita decem pa. Qrit abamol qd' uidit ille. fuit.
 A nolus. regis soluere uita nequit.
 I tam concepit rex. ut periant babilonis
 O mnes prudentes corde suspente iubet.
 Q ueritur ut pereat daniel. postulat ille.
 V nius spatium noctis ad illud opu.
 E um q' fuit socius pulsar p'ce fida. stili.
 G racia uoluit uita reuelat ei.
 E oram rege fuit. c'et. potit ne qd' opro.
 S oluere. respondit. est deus nra potens.

[ENGLAND, FIRST HALF (OR EVEN FIRST QUARTER) OF THE THIRTEENTH CENTURY]

29 leaves, some detached, others still stitched in partial gatherings, line numbers vary but mostly 43-50 lines, written by more than one scribe in brown ink in a small very early gothic hand, a few headings in red, the first letters of each line just set apart from the text and very faintly touched in yellow, some paragraph marks with decorative flourishing (occasionally in red too), a few 2-line initials in red or blue with contrasting penwork, TWO LARGE INITIALS in divided red and blue with penwork in both colours (ff. 71v and 120), modern pencil foliation, some original flaws in the vellum, f. 69 torn in lower margin, some pages rather rubbed and stained, generally sound (236mm. by 112mm.)

Interesting leaves from an early verse manuscript made in a tall thin shape suitable for carrying in the pocket. The author was a canon of Rheims and died in 1209 (the variant *Petrus de Riga* is incorrect; he was not a Latvian). The *Aurora* is a verse translation of the Bible and it was immensely popular, to judge from c. 240 surviving manuscripts listed by Stegmüller, *Repertorium*, IV, 1954, pp. 380-82. It exists in several redactions, described by P.E. Beichner, *Aurora Petri Rigae Biblia Versificata*, Univ. of Notre Dame, 1965, and the present leaves probably belong to the second of the three original versions without the adaptations of Aegidius of Paris: they include the *Recapitulationes* (ff. 120 and 133, a summary each section of which is written entirely without one letter of the alphabet, an utterly frivolous piece of authorial whimsy) which follow on immediately after the Gospels (not Aegidius' version) without the insertion of Acts. The present manuscript was written within a generation or so of the author's lifetime, and Otto Ege's ascription to England seems entirely justified.

Leaves were described in *Original Leaves from Medieval Manuscripts . . . Staff Loan Fund Association, Lima Public Library*, Ohio, no. L. 29 ("Metrical manuscripts of this date are rarely obtainable"). One was in Quaritch, cat. 1036 (1984), no. 125.

£400-600

123 leaves, some detached, others in bifolia or still partly stitched in gatherings (now arranged in order, following modern pencil foliation from 4 to 325, last leaf), double column, 60 lines, written-space c. 195mm. by 113mm., written by more than one scribe in a very fine early gothic bookhand, beginning 'above top line' (an early feature), a few small red and blue initials in the text, running-titles in upper margins in alternately red and blue letters, chapters not marked by initials within the text but just by numbers in alternately red and blue digits set in the margins (this too is an early feature, rare by the mid-century), a few leaves (such as f. 258) have 2-line initials in red or blue with contrasting penwork, two LARGE ILLUMINATED INITIALS on f. 287 in raised highly burnished gold on grounds of salmon pink and dark red with tracery in white and pink and with first words of text in tall gold letters on similar coloured ground, additional prologues at end in a fifteenth-century hand, very many late medieval sidenotes in English hands, some stains and defects but generally a very substantial fragment of a handsome and well-made English early gothic Bible with upper board of binding of English russia of c. 1800 (276mm. by 200mm.)

PROVENANCE

FROM AN ENGLISH MONASTIC LIBRARY, with contemporary ownership inscription on last page. It has been heavily erased and written over with 6½ lines in a fourteenth- or fifteenth-century English hand (and so had left institutional hands well before the Reformation, a practice not unknown) and under ultra-violet light we have only been able to decipher with certainty the last line and a quarter; the inscription ends "si quis alienaverit anathema sit fiat Amen", a common though powerful curse against sale of the book. Before this we fancy we can piece out "... leg ... oribus d ... at[er] ... or", and a few other scraps of letters. It sounds like a bequest to nuns. In view of the manuscript's putative ownership in Cambridge in the sixteenth century (see below) it might be tempting to reconstruct something like "sororibus de waterbech", the Franciscan nunnery at Waterbeach, just north of Cambridge, founded in 1281 and suppressed in the 1340s or early 1350s (this could explain why the book came back on the market) but the evidence is far too unclear and the reading of the erased letters far too hypothetical. A new edition of N.R. Ker's *Medieval Libraries of Great Britain* is now under preparation by A.G. Watson; it is very much to be hoped that this inscription can be solved in time for inclusion.

Despite the anathema against sale, the Bible was sold in the Middle Ages. Folio 325 (last page) has the partly erased price "precium huius libri centum solidi" (five pounds, not cheap). There are many notes in late medieval hands, including at least one gloss in Middle English ("a brothell", f. 81) and a sixteenth-century scribble "I John Charnoke wrote this when I whas bot a youte" (f. 211). Otto Ege claimed on evidence no longer apparent that the Bible belonged to Thomas Lever (1521-1577), puritan divine, leader of the extreme protestant reformers in Cambridge, Master of St. John's College in Cambridge, and he used to refer to this as the "Cambridge" Bible. Inside the loose upper cover is a nineteenth-century note "A present from Dr. Heate to F.N."

Leaves from this manuscript were described in *Original Leaves from Medieval Manuscripts offered for sale by the Staff Loan Fund Association*, Lima Public Library, Ohio, no. L. 1.

Six leaves from the manuscript were sold in our rooms, 25 April 1983, lot 18 (with plate).

£3,000-5,000

[illegible]

Inducti sunt pariter ysaie hyphanti sunt
a fensit apostolus et sub nomine domini in
intelligenti et prophetas eunt inducti. hysce
notam apostolus ad nouum et ed angelicam fite
sationem est ad athenis. . A corintho .

eunt xpi adu mona
 apostolus legem
 in euangelium de
 qd ante pmonuit
 p pphs suos in temp
 nate testat de filio
 suo qui fateret et oia
 seie diti secundum ciuitate qui pcedunt
 ras et filius di munitur totu qui testat
 ananis et reuerentione moratur etu p diti
 un p quoru dicitur munitur etu apostolus
 ad studendum fides in omni xpi genitib
 no nunc eunt in quidi etu xpi uocis xpi
 xpi dicitur uis genitib qui sunt uocati

50 ZECHARIAH GLOSED, IN LATIN, SINGLE LEAF FROM A MANUSCRIPT ON VELLUM [PARIS, C. 1240]

ruled for 53 lines (written-space 198mm. by 105mm.) with the biblical text in large script on every second line and the gloss on the ruled lines and interlocked with the text, running-title, small initial and many paragraph-marks in bright red and blue, wide margins, in paper mount (345mm. by 246mm.)

Another leaf from the same manuscript was lot 19 in the sale in our rooms, 25 April 1983. £150-250

51 THREE LEAVES FROM AN ILLUMINATED PSAALTER, IN LATIN, MANUSCRIPT ON VELLUM [FRANCE, C. 1225-1250]

3 detached leaves, 20 lines, handsome gothic script, line-fillers in red and blue, versal initials burnished gold or blue with penwork in blue or red, TWO SMALL ILLUMINATED INITIALS (2-line) and one VERY LARGE ILLUMINATED INITIAL (about a third of the page) in elaborate leafy tendril design in colours and tracery on burnished gold ground with opening word in tall white letters on blue and orange panel the width of the page ("Domine exaudi orationem meam", Ps. 101), repair to blank margin (198mm. by 143mm.)

Perhaps from no. 12 in de Ricci's list of Otto Ege's manuscripts (*Census*, pp. 1938-9), described as obtained in 1922 from Adler in Munich. £150-250

52 THIRTY-NINE LEAVES FROM A SMALL FOLIO LATIN BIBLE, MANUSCRIPT ON VELLUM [ITALY, MID-THIRTEENTH CENTURY]

39 leaves, some detached, some still stitched (gatherings once of 12 leaves), double column, 63 lines, written-space c. 190mm. by 120mm., written in brown ink in a very regular and skilful rounded gothic bookhand, a few headings in red, some capitals touched in red, almost every line of the Interpretation of Hebrew Names beginning with a small initial in red or blue, running-titles and chapter numbers in alternately red and blue letters, DECORATED INITIALS THROUGHOUT for every chapter in red or blue set into the margin and with penwork in the contrasting colour, one very large initial (Zachariah) in divided red and blue with penwork in both colours, some contemporary sidenotes, a few marks, generally in fine condition with very wide margins (302mm. by 202mm.)

Including leaves from Numbers, Deuteronomy, Kings, II Ezra, Job, Psalms, Proverbs, Hosea, Zachariah and a substantial portion of the Interpretation of Hebrew Names.

£600-800

SEVENTY-THREE LEAVES FROM A LATIN BIBLE, MANUSCRIPT ON VELLUM
[PROBABLY SOUTHERN FRANCE, POSSIBLY ITALY, SECOND HALF OF THE THIRTEENTH CENTURY]

73 leaves, all detached, double column, 45 lines, written-space 104mm. by 73mm., written in brown ink in a very small angular gothic hand, headings in red, capitals touched in red, chapter numbers and running-titles in alternately red and blue letters with penwork in purple and red, DECORATED INITIALS THROUGHOUT for each chapter, 2-line in red or blue with penwork extensions in purple or red, FOUR LARGE INITIALS in divided red and blue (opening of Prologue to John, John, Acts and Philippians), some contemporary glosses, a few marks and signs of use, generally sound and with marginal prickings (150mm. by 110mm.)

£700-1,000

54 SEVENTY LEAVES FROM A LATIN BIBLE, ILLUMINATED MANUSCRIPT ON VELLUM
[FRANCE, POSSIBLY PARIS, SECOND HALF OF THE THIRTEENTH CENTURY]

70 leaves, all detached, double column, 45-46 lines, written-space c. 112mm. by 75mm., written in a very small gothic hand (about 11 lines to the inch) in black ink, some headings in red, versal initials in the Psalms in red or blue, chapter numbers in red or in blue (not in alternate digits, as usual) but running-titles in alternately red and blue letters, CHAPTER INITIALS THROUGHOUT (2-line, usually at least one on every page) in red or blue with extensive contrasting penwork, FOUR LARGE PAINTED INITIALS in leafy designs in colours and including lions' heads, FIVE HISTORIATED INITIALS (3- to 5-line) delicately painted in soft colours, some leaves cut and defective, generally sound (161mm. by 115mm.)

Including the last leaf of the manuscript (foliated 430 in pencil) which has an interesting mnemonic account of Henry the monk, each word of which represents one or two letters of the alphabet and which is intended to help the reader memorise the dominical letters and thus to calculate the days of the week in the Calendar in any year. Henry (presumably a fictitious name rather than the actual author) is said here to have made this table for all people, bishops, abbots, deans, canons, deacons, etc., masters, boys, monks, priests, anchorites, nuns, vicars, students, children, grown-ups, etc., princes of the church, kings, lords, shepherds, potters, hunters, shoemakers, craftsmen, builders, farmers, ploughmen, hangmen, etc., who should all listen to Henry the poor monk. This table sounds as though it may be German (apart from the placenames. Henry is spelled "Heinricus") but the manuscript is presumably French. The historiated initials are:

1. King Solomon enthroned (II Chronicles).
2. Solomon beating a naughty boy (Proverbs).
3. King David playing bells (Psalm 80).
4. The Virgin and Child (Song of Songs).
5. Joshua (II Ezra).

£2,000-3,000

55 SIXTEEN LEAVES FROM A LATIN PSALTER, ILLUMINATED MANUSCRIPT ON VELLUM
[FLANDERS, POSSIBLY GHEENT, MID-THIRTEENTH CENTURY]

16 leaves, detached or bifolia with scraps of sewing, 22 lines, gothic script, versal initials in blue or gold with black outline, TWENTY-THREE ILLUMINATED INITIALS in burnished gold on red and blue grounds with white tracery, LARGE HISTORIATED INITIAL of David singing ("Cantate domino", Ps. 97), very worn, miniature smudged and rubbed, leaves stained and defective, in remains of eighteenth-century calf binding (137mm. by 98mm.)

With the erased name "Francois Sallet, 1699" visible by ultra-violet light on the last leaf. The manuscript once had 153 leaves; 3 of them, including two from the Calendar singling out in red SS. Remigius, Vedast and Bavo, were lot 29 in the sale in our rooms, 25 April 1983.

Probably from the Psalter described by de Ricci (*Census*, II, p. 1939, no. 13) as having belonged in the eighteenth century to Claude Scellier of St-Quentin, and bought by Otto Ege from Grafton, London, cat. 63 (1928), no. 1.

£200-300

56 TWENTY-FIVE LEAVES FROM A LATIN BIBLE, ILLUMINATED MANUSCRIPT ON VELLUM
[ITALY, MID-THIRTEENTH CENTURY]

25 leaves, all detached, double column, 53 lines, written-space 113mm. by 77mm., written in dark brown ink in an extremely small gothic hand (about 12 lines to the inch), headings in red, chapter numbers and running titles in alternately red and blue letters, chapter initials in red or blue with extensive contrasting penwork, TWO LARGE ILLUMINATED INITIALS (Isaiah and I Esdras) in lush leafy designs in colours and burnished gold, some slight marginal defects (168mm. by 122mm.)

Including parts of Genesis, Exodus, Kings, Chronicles, Esther, Esdras, Ecclesiasticus, Isaiah, II Maccabees, Mark, John, the Pauline Epistles, Acts, and Apocalypse (including the last page) and the opening of the Interpretation of Hebrew Names in the version beginning "Aaz apprehendens".

£400-600

57 EIGHT LEAVES FROM AN ILLUMINATED PSALTER, IN LATIN, MANUSCRIPT ON VELLUM
[FLANDERS, MID TO LATE THIRTEENTH CENTURY]

8 leaves (one bifolium, others detached), 19 lines, written-space 73mm. by 48mm., written in brown ink in a small gothic hand, line-fillers in red and blue, versal initials throughout in burnished gold or blue with penwork in dark blue or red, FIVE LARGE ILLUMINATED INITIALS (3-line) in burnished gold on red and pink grounds with white tracery and with full-length cusped bar borders, rather worn and stained (105mm. by 77mm.)

£150-250

- 58 TWELVE LEAVES FROM AN ILLUMINATED PSALTER, IN LATIN, MANUSCRIPT ON VELLUM
[FLANDERS, LATE THIRTEENTH CENTURY]

12 leaves, 15 lines, written-space 71mm. by 47mm., gothic script, line-fillers throughout in red and blue, ILLUMINATED INITIALS THROUGHOUT (one-line, 4 to 8 on every page) in raised burnished gold or blue with penwork in blue or red, THREE LARGE INITIALS in raised burnished gold on red and blue grounds with white tracery and with full-length illuminated borders, inscription on first page of "Joseph Collet his Booke, March 17, 1685/6", slight wear to first leaf with marginal holes, else fine (126mm. by 92mm.)

£250-350

- 59 NINETY LEAVES FROM A BREVIARY, IN LATIN, MANUSCRIPT ON VELLUM
[FLANDERS, POSSIBLY GHENT, LATE THIRTEENTH CENTURY]

90 leaves, still partly stitched, most leaves detached, double column, 26-28 lines, written space c. 104mm. by 80mm., written in black ink in a small gothic hand, rubrics in red, capitals touched in red, versal initials throughout Psalter in red or blue, DECORATED INITIALS THROUGHOUT (usually several to a page) in red or blue with full-length penwork in both colours, a few larger initials divided red and blue with extensive penwork, a few medieval additions, some leaves worn and stained, extremities of some penwork cropped (147mm. by 113mm.)

Leaves from a Breviary which comprised the Ferial Psalter with Litany and the Office of the Dead, the Temporal, Sanctoral and Common. The Litany is present here, and includes many Flemish saints. The first martyr after Stephen is St. Livinus who was martyred at Alost (about half way between Ghent and Brussels) and the first confessor is St. Bavo, patron of Ghent. Others include SS. Adrian, Brice, Pancras, Leodegar, Lambert, Landoaldus, Macharius, Amand, Amantius, Donatian, Ausbert, Wulfran, Gudwal, Vedast, Omer, Servatius, Willibrord, Gislenus, Bertin, Bertulf, Landrada, Pharahildis, Elizabeth of Hungary (canonised 1234), etc.

£800-1,200

- 60 EIGHTEEN LEAVES FROM A LATIN BIBLE, ILLUMINATED MANUSCRIPT ON VELLUM
[ITALY, C. 1300]

18 leaves, mostly detached (one bifolium), double column, 48 lines, written-space 152mm. by 105mm., chapter initials throughout in red or blue with good contrasting penwork, NINE LARGE ILLUMINATED INITIALS in designs of flowers and dragons in colour and burnished gold, foliation in ink in a post-medieval Italian hand (now slightly cropped), generally in fine condition (235mm. by 170mm.)

A finely written Bible probably illuminated in northern Europe, perhaps in Paris where stationers evidently decorated Bolognese manuscripts for resale.

£700-1,000

61 CALENDAR LEAF FROM AN ILLUMINATED MISSAL ON VELLUM FROM BEAUVAIS CATHEDRAL. [NORTHERN FRANCE, C. 1300]

single leaf, text for February and March, written in blue, red-brown, bright red, and black. TWO LARGE ILLUMINATED INITIALS AND FULL-LENGTH BORDERS in wyleaf designs in colours and burnished gold with long leafy cusped extensions extending round 3 margins and including a rabbit and a hound (285mm. by 197mm.)

From an important illuminated Missal sold in our rooms in the Brölemann sale, 5 May 1926, lot 161 (£970 to Permain) which on the blank recto of the first leaf of the Calendar, i.e., the page before the present here, had a contemporary bequest inscription to BEAUVAIS CATHEDRAL from Robert de Hangest, canon of Beauvais, whose anniversary was to be commemorated on 3 November, "*Domini Robertus de hangestis quondam canonicus Belvacen legavit istam terciam partem missalis Ecclesie Balvaccii, pro obitu suo in eadem perpetuo singulis annis faciendo tercia die Novembris*".

There are leaves of this manuscript in the Boston Public Library (MS. 110), the University Club in Chicago, the Hollins collection in Virginia (*Supplement to de Ricci*, p. 525), and elsewhere. They emerged in Otto Ege, *Original Leaves from Medieval Manuscripts . . . Copiously Annotated*, n.d. (mid-1940s), no. 10 ("a superb example of the *Golden Age of Illumination*") and in a number of Duschnes catalogues (cat. 54, no. 25, etc.); one is illustrated in Maggs, *Bulletin* 11 (1982), no. 43, pl. XX.

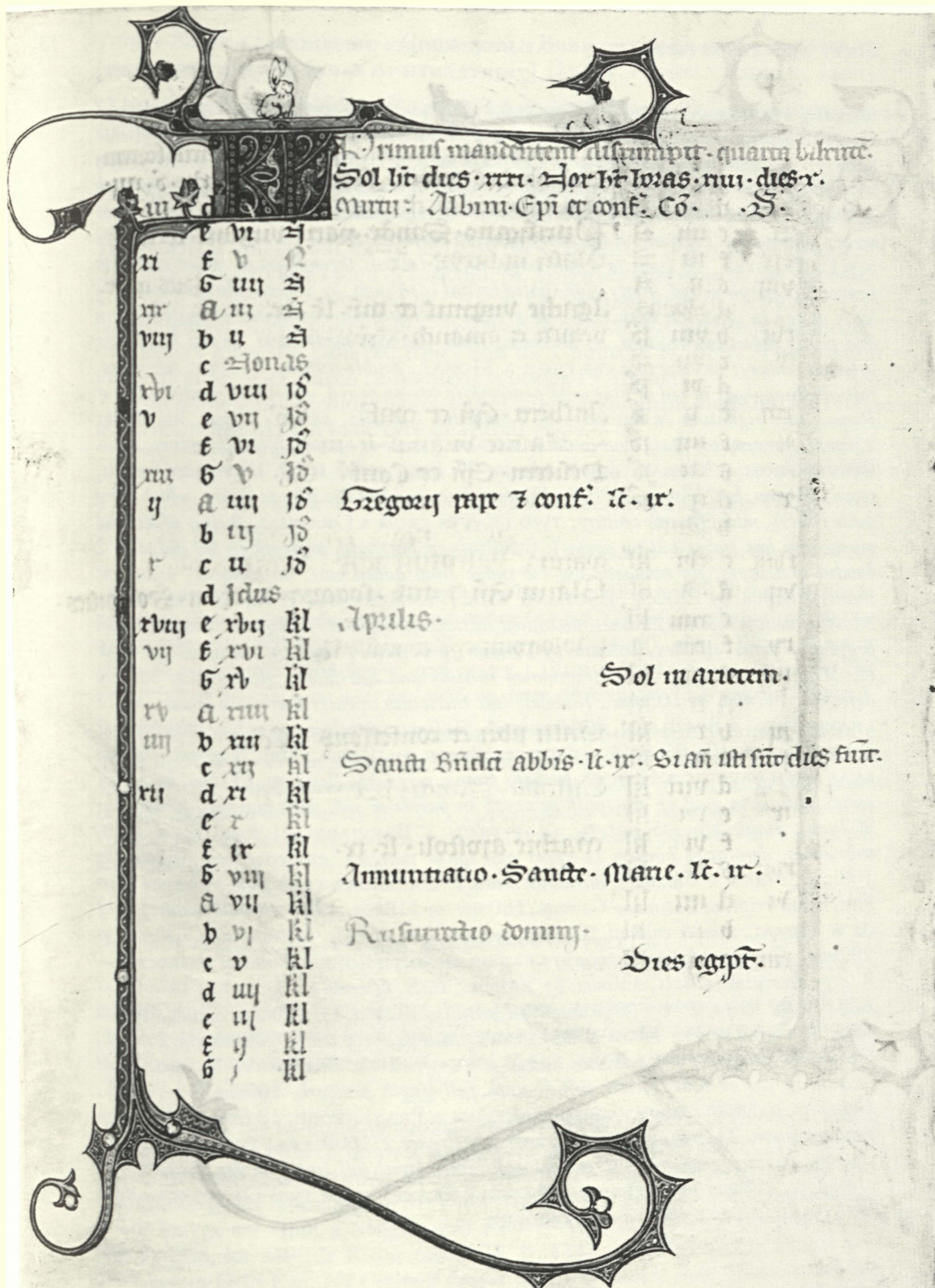
£300-500

62 NINETEEN LEAVES FROM A LATIN MISSAL, ILLUMINATED MANUSCRIPT ON VELLUM [GERMANY, PROBABLY WARBURG, FIRST HALF OF THE FOURTEENTH CENTURY]

19 detached leaves, double column, 31 lines to a full column but most columns divided up with considerable sections of music in hufnagelschrift neums, gothic script, rubrics in red. capitals touched in red, some calligraphic initials with grotesque faces, etc., PAINTED INITIALS THROUGHOUT in red and blue (2-line, usually many on every page), LARGE HISTORIATED INITIAL (c. 65mm. by 47mm., plus leafy extensions) showing the Holy Trinity enthroned within a large initial "B" in colours and burnished gold (introit for Trinity Sunday), many marginal additions, old ink foliation in roman numbers in black ink in upper margins, some leaves very worn and stained (358mm. by 260mm.)

These small folio leaves are from a Missal which in 1682 belonged to the parish church of St. John the Baptist at Warburg, near Paderborn, about 100 miles north east of Cologne; it was subsequently in the collections of Leander van Ess (1772-1847, of Darmstadt, no. 131 in his catalogue of 1823) and Sir Thomas Phillipps (1792-1872), his MS. 516, sold in our rooms, 1 December 1947, lot 92). Single leaves from the manuscript were described in Otto Ege's portfolio of *Fifty Original Leaves from Medieval Manuscripts*, no. 22, and a substantial portion of the volume was sold in these rooms, 11 December 1984, lot 52.

£500-800



including FOUR LEAVES FROM A GRADUAL, 7 lines each of text and music on a 4-line red stave, 23 decorated initials, rather worn, 330mm. by 246mm., Italy, fourteenth or fifteenth century; ELEVEN LEAVES FROM A LECTIONARY, 21 lines, fine large rounded script, marked up with some musical neums above words of text, capitals with simple penwork touched in yellow, 8 decorated initials in blue or red with good penwork in red or purple, some wear, 288mm. by 212mm., Italy, early fifteenth century; SEVEN LEAVES FROM A LARGE NOTED PSALTER, 18 lines to a full page, versal initials throughout in red or blue with penwork in purple or red, pretty illuminated initial (c. 45mm. by 38mm., plus extensions) in leafy design in colour on burnished gold ground with decorative marginal extensions, worn and partly defective, 462mm. by 333mm., Italy (perhaps north east), second half of the fifteenth century; SEVEN LEAVES FROM A MISSAL, double column, 31 lines, rubricated, initials throughout in red or blue with penwork in brown or red, one rubric mentions Use of Rome, later signature on one page of Leonardus Calvella, partly stitched, 304mm. by 230mm., presumably Italy (but could be southern France or Spain), fifteenth century; FOUR LEAVES FROM A MISSAL, double column, 31 lines, gothic script, illuminated initials, worn, 294mm. by 213mm., northern France (described by Otto Ege as Rouen, which seems quite likely), mid-fifteenth century; TWO LEAVES FROM A GRADUAL, 9 lines of text and music (one has staves but no neums), 6 initials in blue with penwork in red including 2 hooded grotesques, for monastic use (to judge from added note "in claustra" beside one chant), 182mm. by 120mm., ENGLAND, THIRTEENTH CENTURY; TEN LEAVES FROM A MISSAL double column 25 lines, decorated initials throughout, 7 pages with music, added prayers for peace, stitched, 288mm. by 198mm., provincial France, fifteenth century; LEAF FROM A PSALTER, 16 lines illuminated initials and line-fillers, good quality but very defective, 147mm. by 105mm., Flanders late thirteenth or early fourteenth century; FOUR LEAVES FROM A BREVIARY, double column, 30 lines, initials in red or blue with penwork in purple or red, defective in lower margins, 180mm. by 122mm., Italy, fourteenth century; LEAF WITH PART OF A LITANY, perhaps from a very large Breviary, 13 lines, fine script, versal initials in gold or blue with penwork in purple or red, wide margins, 228mm. by 207mm., Italy, fifteenth century; LEAF FROM A BREVIARY, 21 lines, gothic script, rubricated, decorative borders in upper and lower margins, attractive leaf, 150mm. by 108mm., France or Flanders, thirteenth century; CALENDAR LEAF from a German liturgical manuscript, in Latin and German, 160mm. by 118mm., early sixteenth century; LEAF OF A MISSAL, double column, 35 lines, red and blue initials, fine condition, 390mm. by 297mm., Germany, fifteenth century; LEAF OF AN ANTIPHONER, 6 lines of text and music, 8 large decorated initials, 430mm. by 300mm., Italy, fifteenth century; LEAF OF A GRADUAL, good script, 2 very large decorated initials, 482mm. by 345mm., Spain, sixteenth century; TWO LEAVES FROM A BREVIARY, initials, very worn, 280mm. by 205mm., fourteenth century; TWO LEAVES FROM A PSALTER OR BREVIARY, 18 lines, versal initials in red or blue, 4-line initial with full-length penwork, 160mm. by 118mm., Germany, sixteenth century; A BIFOLIUM FROM A PRAYERBOOK, 18 lines, gothic script, good condition, 247mm. by 184mm., probably France, c. 1500; LEAF FROM A MARTYROLOGY, 24 lines, good gothic script, decorated initial with full-length border, recovered from a binding, 289mm. by 184mm., and SINGLE LEAVES FROM TWO GRADUALS AND A BREVIARY; all on vellum, a large collection

£600-800

- 64 THIRTY-SEVEN LEAVES FROM A CARTHUSIAN BREVIARY, IN LATIN, MANUSCRIPT ON VELLUM [ITALY, POSSIBLY ROME, C. 1406]

37 leaves, detached or in bifolia still partly stitched, double column, 32 lines, written-space 103mm. by 74mm., written in brown ink in a small gothic hand, rubrics in red, DECORATED INITIALS THROUGHOUT (one- and 2-line, usually many to a page) in red with purple penwork or blue with penwork on early leaves only, some larger initials in divided red or blue, some rubbing and thumbing mostly in the margins (157mm. by 113mm.)

The Calendar singles out for 12 lections the Carthusian feasts of SS. Hugh of Grenoble (1 April) and Hugh of Lincoln; St. Hugh also appears in the Sanctoral (f. clii); St. Bruno, canonised in 1514, is an addition here (6 October). The highest honour of 12 lections is also awarded to several Roman feasts, including the martyrs John and Paul (26 June) and the Chains of St. Peter. The feast of the Dedication of a Church (unnamed) is under 19 August.

As the manuscript includes a half-page Calendar diagram made out for 1406, it was doubtless written in or very near that year.

£300-500

- 65 THIRTY-ONE LEAVES FROM A DOMINICAN MISSAL, IN LATIN, ILLUMINATED MANUSCRIPT ON VELLUM

[ITALY, PROBABLY SOUTH, POSSIBLY NAPLES, EARLY FIFTEENTH CENTURY]

31 leaves, detached, double column, 26 lines, written-space 208mm. by 132mm., written in dark brown ink in a rounded gothic hand, rubrics in red, capitals touched in red, DECORATED INITIALS THROUGHOUT (usually several on every page), mostly 2-line, in red or blue with good contrasting penwork, ONE VERY LARGE INITIAL (5-line, introit for All Saints) in both colours, some wear and rubbing, some slight defects (307mm. by 210mm.)

Including the opening leaf, inscribed in a seventeenth-century hand "Missale fratrum Ordinis Predicatorum"; the Calendar leaf for August includes St. Dominic as a *totum duplex* (5 August). A late medieval scribble on one page begins "Ego dom de marsica feci . . .", presumably from Marsico, south east of Naples. The text includes two leaves of the Calendar and parts of the Temporal and Sanctoral.

£400-600

- 66 DOMINICAN CALENDAR, IN LATIN, MANUSCRIPT ON VELLUM [PERUGIA, FIFTEENTH CENTURY]

6 leaves, (3 bifolia, loosely stitched) from a Missal, written in brown and red ink in a rounded gothic hand, capitals touched in yellow, large initials "KL" at the top of each page in dark blue or red with good penwork in red or blue, slight wear and marginal defects (322mm. by 222mm.)

No doubt from the Dominican convent in Perugia as the feast of the dedication of the Dominican church there is singled out in red as *totum duplex* (18 April). The same honour is accorded to St. Dominic himself (with octave) and the Translation of his relics, and to St. Peter Martyr, the great Dominican saint.

The leaves are from a Missal sold by the American Art Association, 11 March 1936, lot 349 (de Ricci, *Census* II, p. 1947, no. 64). Single leaves are described in Otto Ege, *101 Original Leaves & Sets of Leaves from Medieval Manuscripts*, no. 31 ("The two largest collections of manuscripts in this country do not possess an example of this noted Perugian school of illumination") and in Duschnes cat. 74 (1946), no. 17.

£150-250

- 67 KING DAVID IN PRAYER, LARGE MINIATURE ON A LEAF OF AN ILLUMINATED BOOK OF HOURS ON VELLUM [PARIS, SECOND QUARTER OF THE FIFTEENTH CENTURY]

David richly dressed kneels in an open tiled courtyard in his palace with his harp lying before him, distant landscape view visible over the walls showing hills and castles, God blessing from the sky above, miniature in an arched compartment 93mm. by 65mm., large initial and 5 lines of text below miniature (opening of the Penitential Psalms), full border consisting of 3-sided floral baguette and coloured acanthus leaves and small gold and coloured leaves with hairline stems, verso with 15 lines of text, written-space 101mm. by 63mm., panel border, illuminated versal initials and line-fillers, miniature rather smudged and rubbed, outer extremity of the border cropped (186mm. by 130mm.)

The figure of David himself and the landscape behind (but not the setting in a palace) are derived from the famous miniature in the Boucicaut Hours, Musée Jacquemart-André ms. 2, f. 125v.

£600-800

- 68 SIXTY-ONE LEAVES FROM A PSALTER AND BREVIARY, IN LATIN, ILLUMINATED MANUSCRIPT ON VELLUM [NORTH-WEST ITALY, MID-FIFTEENTH CENTURY]

61 leaves, many detached, some still stitched in partial gatherings, 20 lines, written-space 170mm. by 125mm., written in dark brown ink in a good rounded gothic liturgical script, rubrics in red, capitals touched in yellow, paragraph marks in blue, DECORATED INITIALS THROUGHOUT, one-line in red or blue with contrasting penwork, 2-line in burnished gold or blue with penwork (sometimes of high quality) in purple or red, some lines of music on a 4-line stave, some leaves rather worn and rubbed, one lower margin defective, generally sound and handsome leaves with wide margins (265mm. by 197mm.)

Including part of the Litany which has a strong emphasis towards north west Italy: SS. Ambrose (Milan), Syrus (Pavia), Columbanus (Bobbio), Homobonus (Cremona), Perpetua (Milan), Savina (Milan), Justina (Padua), etc. A late eighteenth-century flyleaf is still present, inscribed by Octavius Taraseonius who says he undertook the repair of this Breviary, long worn out by age, in 1794.

Bought by Otto Ege in Florence in 1928 (de Ricci, *Census*, II, p. 1942, no. 38.

£600-800

- 69 SEVENTEEN LEAVES FROM A LATIN MISSAL, MANUSCRIPT ON VELLUM [GERMANY, FIFTEENTH CENTURY]

17 leaves, some leaves detached, others in bifolia, double column, 35 lines, written-space 247mm. by 174mm., gothic script, Canon pages in 20 lines of a large formal gothic script, rubrics in red, capitals touched in red, contemporary foliation at centre top of pages with a letter of the alphabet followed by a roman numeral, PAINTED INITIALS THROUGHOUT (many on every page, one- and 2-line, some with good flourishes), small section cut from lower margin of one Canon page (presumably with a miniature since edges remain), generally in fine condition (378mm. by 275mm.)

£200-300

Omnipotens sempiterna deus. qui nos
omnium scōr tuorum merita sub una
tribuisti celebritate ueniam. quesumus ut
desideratam nobis tue propitiationis habun-
tantiam. multiplicatis intercessionibus largie-

.. nc. 102 ..

Consua quesumus domine populum
tuum intercessionē s̄ci brici confessoris
tui atq; pontificis. in tuo amore consilium. ut
mereamur ipso intercedente consortes fieri ce

- 70 THIRTY-THREE LEAVES FROM A MANUSCRIPT OF ST. GREGORY, *DIALOGI LIBRI IV*,
AND OTHER TEXTS IN LATIN, ON VELLUM [FLANDERS, FIFTEENTH CENTURY]

33 leaves, detached, double column, 40 lines, written-space 200mm. by 143mm., written in brown ink in a small lettre bâtarde, some flourishes in upper margins, capitals touched in yellow, fine condition (307mm. by 223mm.)

From a manuscript described by de Ricci (*Census*, II, p. 1945, no. 56) as comprising the *Dialogues* of Gregory the Great, St. John Chrysostom's *Epistolae et Expositiones in Epistolam ad Hebraeos*, etc., and the *Meditations* of St. Anselm. It had 274 leaves and a contemporary blind-stamped binding, the ownership inscription of Charles Van der Cruisse (c. 1800, and the arms of Van der Cruisse de Waziers added on the binding) and it was acquired by Otto Ege from Messrs. Thorp, of Guildford, c. 1925.

Single leaves from this book were described in *Original Leaves from Medieval Manuscripts offered for sale by the Staff Loan Fund Association, Lima Public Library*, Lima, Ohio, no. L.50; Otto Ege's 101 *Original Leaves & Sets of Leaves* . . . 1150 A.D. – 1935 A.D., no. 58; Maggs, *Bulletin* 11 (1982), no. 88 ("a rapid but clear pleasant hand"), pl. XXXIII.

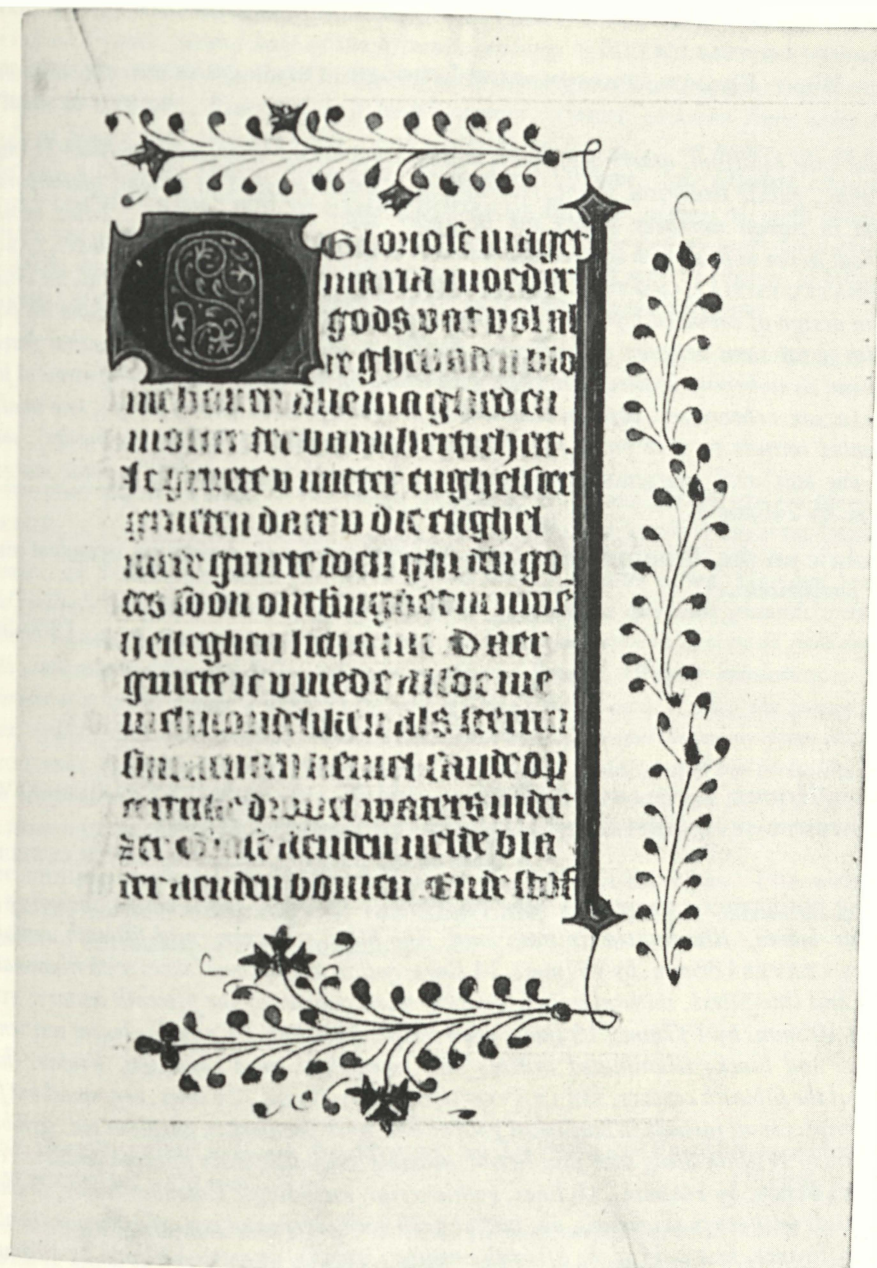
£300-400

- 71 A HUNDRED LEAVES FROM A BOOK OF HOURS IN DUTCH, ILLUMINATED MANUSCRIPT ON VELLUM [NETHERLANDS, MID-FIFTEENTH CENTURY]

100 leaves, partly detached and partly still stitched in gatherings of 8 leaves with remains of 5 sewing bands and crumbs of eighteenth-century calf gilt, 17 lines, written-space 97mm. by 80mm., written in dark brown ink in a handsome gothic liturgical hand, rubrics in red, capitals touched in red, versal initials alternately red and blue, DECORATED INITIALS THROUGHOUT, usually at least one to a page, 2-line in red or dark blue with good quality penwork decoration (occasionally with faces, etc.) in purple or red, TWO LARGE ILLUMINATED INITIALS (4-line) WITH THREE-QUARTER BORDERS on vertical baguettes and sprays of leaves in red, blue and burnished gold, some rubbing and flaking of ink, a few creases and smudges, generally a substantial part of a good manuscript in fine condition with wide margins preserving the prickings (175mm. by 133mm.)

Including most of the Calendar and parts of the Hours of the Virgin, the end of the Litany, the Hours of the Holy Ghost, the Office of the Dead, Memorials to the Saints (including SS. Cornelius, Adrian and George) and prayers to the Virgin, all in Dutch with some rubrics and Psalm titles in Latin. The Calendar singles out in red SS. Pancras, Servatius, Boniface, Odulf, Lebuin, Lambert, Bavo, etc.

£800-1,200



71 (reduced)

72 TWENTY-TWO LEAVES FROM A BOOK OF HOURS, IN LATIN, ILLUMINATED MANUSCRIPT ON VELLUM [FRANCE, MID-FIFTEENTH CENTURY]

22 leaves, 14 lines, written-space 64mm. by 43mm., lettre bâtarde, initials, paragraph-marks and line-fillers in burnished gold and blue with penwork in black and red (123mm. by 91mm.)

£200-300

- 73 TWELVE LEAVES FROM A LATIN MISSAL OF THE USE OF LIMOGES, ILLUMINATED MANUSCRIPT ON VELLUM
[SOUTH-WEST FRANCE, PRESUMABLY LIMOGES, THIRD QUARTER OF THE FIFTEENTH CENTURY]

12 leaves (one bifolium, others detached), double column, 29 lines, written-space 214mm. by 158mm., gothic liturgical script, red rubrics, capitals touched in yellow, contemporary foliation in roman numbers in red ink in upper outer corners of rectos, 2-line initials throughout in red or blue with contrasting penwork, one 3-line initial in both colours, LARGE ILLUMINATED INITIAL AND FULL BORDER on the opening page of the Sanctoral, the initial 6-line in design of coloured ivyleaves on burnished gold ground, full border around the page and with floral stem between the columns, border in designs of coloured acanthus leaves, flowers and strawberries infilled with little gold leaves on hairline stems, coat-of-arms at foot of page (azure a chevron or, perhaps once with other charges now rubbed away), two smaller illuminated initials on that page, first leaf worn and rubbed (affecting the border), some stains, one leaf with marginal repair (marked in pencil "special, \$1."), wide margins (308mm. by 240mm.)

The rubric on the illuminated page is "*Incipit sanctorale sanctorum secundum usum ecclesie lem[ovicensis]*"

£300-500

- 74 BOOK OF HOURS, A COLLECTION OF A HUNDRED AND FOURTEEN SINGLE LEAVES FROM TWENTY-SEVEN DIFFERENT ILLUMINATED BOOKS OF HOURS
[FIFTEENTH AND EARLY SIXTEENTH CENTURY]

including FOURTEEN LEAVES 107mm. by 69mm., 13 lines, gothic script, including 10 Calendar leaves, illuminated initials and line-fillers, France, mid-fifteenth century; TWELVE LEAVES 186mm. by 137mm., 14 lines, gothic script, some leaves with illuminated initials and line-fillers, wide margins, France, third quarter of the fifteenth century; FIVE LEAVES 195mm. by 137mm., 15 lines, good script, including 3 Calendar leaves written in red, blue and black, illuminated initials and line-fillers, good condition, France, third quarter of the fifteenth century; SIX LEAVES 103mm. by 70mm., 21 lines, very small but fine gothic script, versal initials in burnished gold or blue with penwork in purple or red, scribbled signatures of Willam Sleog and Josu Medd, possibly England, early fifteenth century; FIVE LEAVES 181mm. by 140mm., 16 lines, gothic script, including 2 Calendar leaves, illuminated initials with leafy extensions, one initial with bar borders and ivyleaf extensions in all 4 margins, France, first half of the fifteenth century; THREE LEAVES 177mm. by 123mm., 14 lines, illuminated initials (one cut out) and line-fillers, provincial France, fifteenth century; TWO LEAVES 152mm. by 105mm., 15 lines, gothic script, illuminated initials, large 4-line initial (opening of Compline) with full illuminated border in acanthus and ivyleaf design, defective at foot, south Flanders, mid-fifteenth century; NINE LEAVES 138mm. by 102mm., 17 lines, well written, illuminated initials, France, fifteenth century; SIX LEAVES forming a complete Calendar, 135mm. by 98mm., illuminated initials, south Flanders, fifteenth century; TWENTY-ONE LEAVES from a Psalter with Litany, 158mm. by 118mm., 18 lines, gothic script, red and blue versal initials throughout, Dominican, perhaps Bamberg or Nuremberg (Litany includes SS. Henry, Sebald, Kunegund, etc., as well as St. Katherine twice, hinting at the great nunnery of Katherinenkloster in Nuremberg), late fifteenth century; TWELVE LEAVES 121mm. by 85mm., 14 lines, rounded script, decorated

initials throughout, Italy, fifteenth century; TWO LEAVES 166mm. by 119mm., 15 lines, one initial, France, second half of the fifteenth century; THREE-QUARTER LEAF WITH A SMALL MINIATURE of an animal eating, vignette in margin of the Calendar leaf for March, 117mm. by 122mm., France, late fifteenth century; THREE LEAVES from early printed Books of Hours with woodcut borders and illuminated initials, 2 on paper, one on vellum, defective; A LEAF in Dutch, rubricated, 133mm. by 102mm., late fifteenth century; and SINGLE LEAVES FROM TWELVE OTHER BOOKS OF HOURS, almost all with illuminated initials, one with a panel border including a bird, one from the Litany with floral extensions to initials, another with two full-length borders, etc., from 106mm. by 66mm. to 196mm. by 138mm.; almost all on vellum, mostly in good condition, a large collection

£1,200-1,500

- 75 A HUNTING SCENE, TWO LEAVES FROM A LARGE ILLUMINATED BOOK OF HOURS ON VELLUM [PARIS, MID-FIFTEENTH CENTURY]

2 leaves, the first the Calendar leaf for May, in French, written in red, blue and burnished gold, initials and line-fillers in highly burnished gold on red and blue grounds with white tracery, PANEL BORDER on verso and FULL BORDER on recto in design of gold ivy leaves with elaborate hairline tendrils and a few coloured flowers, circular miniature c. 33mm. diameter of a hunter riding a white horse and holding a hawk on his wrist, the second leaf 16 lines, written-space 114mm. by 74mm., text from end of Gospel Sequence from St. Mark, TWO PANEL BORDERS and TWO COATS-OF-ARMS (partly obliterated but including gules a lion rampant argent), slight spots of staining and the arms smudged but else in very fine condition with wide margins (240mm. by 171mm.)

The miniature shows the Occupation of the Month for May. The writing of Calendar entries alternately in red and blue, with major saints in gold, is typical of Paris and later of Rouen.

£400-600

- 76 NINE LEAVES FROM A BOOK OF HOURS, IN LATIN AND FRENCH, ILLUMINATED MANUSCRIPT ON VELLUM [PARIS, C. 1450]

9 leaves (3 stitched bifolia and 3 single leaves), 15 lines, written-space 100mm. by 72mm., written in black ink in a gothic liturgical hand, SIXTY ILLUMINATED INITIALS (one- and 2-line) in burnished gold on red and blue grounds with white tracery, fine condition (195mm. by 138mm.)

Part of the Office of the Dead (with readings consistent with the Use of Paris) and of the *Quinze Joyes* and *Sept Requêtes*.

£200-300

- 77 TWENTY-NINE LEAVES FROM A BOOK OF HOURS IN DUTCH, MANUSCRIPT ON VELLUM [NETHERLANDS, SECOND HALF OF THE FIFTEENTH CENTURY]

29 leaves, mostly detached (a few bifolia), 18 lines, written-space 88mm. by 60mm., written in brown ink in a small gothic hand, rubrics in red, capitals touched in red, INITIALS THROUGHOUT in red and blue (one- and 2-line, on every page), slight stains (167mm. by 121mm.) £300-400

- 78 SEVEN LEAVES FROM THE COMEDIES OF TERENCE, IN LATIN, MANUSCRIPT ON VELLUM

[ITALY, PROBABLY FLORENCE, SECOND HALF OF THE FIFTEENTH CENTURY]

7 single leaves, 30 lines, finely written in an elegant humanistic minuscule, names of actors in pale red capitals set slightly out into the margins, SEVEN LARGE INITIALS elegantly painted in blue, fine condition (250mm. by 175mm.)

Fine leaves from a manuscript sold in our rooms, 28 May 1934, lot 100 (103 leaves, initials cut out and replaced), and acquired in 1935 by Otto Ege from Dawson, Los Angeles; de Ricci, *Census*, II, p. 1947, no. 65. A single leaf from the same manuscript was sold in these rooms, 6 December 1983, lot 8.

£400-600

- 79 NINETEEN LEAVES FROM CICERO, DE FINIBUS, IN LATIN, MANUSCRIPT ON VELLUM [ITALY, POSSIBLY FERRARA, THIRD QUARTER OF THE FIFTEENTH CENTURY DATED BY OTTO EGE 1463]

19 leaves (13 detached leaves and 3 bifolia) from a manuscript which once had 111 leaves (to judge from pencil foliation on what was evidently the last leaf), 28 lines, written-space 157mm. by 100mm., written in dark brown ink in a rather disjointed slightly backward sloping humanistic minuscule, capitals slightly set out into the margins, fine condition (252mm. by 176mm.)

Clean leaves from an important classical text. Otto Ege identified it as Cicero's *De Finibus Bonorum et Malorum* but the last page here has the end of the *Somnium Scipionis* ("... ego somno solutus sum") and the volume may have contained several of Cicero's philosophical works.

£400-600

- 80 THIRTY-TWO LEAVES FROM THOMAS AQUINAS, COMMENTARY ON THE SENTENCES OF PETER LOMBARD, BOOK I, IN LATIN, MANUSCRIPT ON VELLUM [ITALY, SECOND HALF OF THE FIFTEENTH CENTURY]

32 leaves, detached, double column, 37 lines, written-space 178mm. by 129mm., written in brown ink in a humanistic hand with some gothic features, first words of each chapter in capitals, paragraph marks throughout in red or blue, PAINTED INITIALS (3-line) in red or blue at the start of each chapter, a few leaves with marginal stains, some leaves with ink flaking on the flesh side, generally in fine condition with wide margins (288mm. by 215mm.)

With a cutting from an American bookseller's catalogue in which this manuscript, then with 309 leaves, was no. 12, describing a coat-of-arms on the first leaf, azure, 3 crescents or between a chevron of the same, "probably the work was commissioned by some beauty-loving Italian duke . . . Certainly the words of the good saint have never been sent forth into the world in lovelier garb", etc., with much more.

Single leaves have emerged in Otto Ege, *Original Leaves from Medieval Manuscripts . . . Copiously Annotated*, Cleveland (n.d., mid 1940s), no. 26, at \$4 each, and in Duschnes, cats. 54, no. 50, and 74 (1946), no. 50; one leaf was in Maggs, *Bulletin* 11 (1982), no. 79, pl. XXXIII.

£300-500

Nihil ne esse proprium cuiq̃ diu uestram fidem
 Summum bonum esse here putabam hunc pamphulum
 A micum amatorem. uirum in quo uis loco
 P aratum. uerum exco nunc misera quem caput.
 D olorem facile hic plus mali est. q̃ illic boni.
 S ed datus exir mi homo. quid istuc obsecro est.
 Q uo portas puerum Damisus nunc opus est tua.
 M ihi ad hanc rem exprompta memoria atq; astutia.
 M Q uid nam incepturus es? accipe a me hunc otius.
 A t̃ ante nostram ianuam appone M obsecro
 H umi ne de xara fuisse hinc uerbenas tibi atq;
 E as substerne M quam obrem id tute non facis.
 D a Q uia si forte opus sit ad herum iusiurandum mihi.
 n on apposuisse ut liquide possim M intelligo.
 H oua nunc religio in te istec incessit. cedo
 D a M one oculus te ut quid agam porro intelligas
 P ro iupiter M quid est? sponse pater interuenit.
 R epudio consilium quod primum intenderam.
 M H escio quid narras? ego quoq; hinc ad dextra.
 V enire me assimulabo tu ut subseruias
 O rationi ut cumq; opus sit uerbis inde
 E go quid agas? nihil intelligo. sed siquid est.
 Q uod mea opera opus sit uobis. aut tu plus uides
 M anebo. ne quod uestrum remoret commodum.

CHREMES MISIS DAUUS.
 IRE **R**EVERTOR postq̃ quę opus fuerit ad nuptias
 Enate parati ut in beam accersi sed quid hoc.
 P uer hercle est. mulier tun apposuisti hunc M ubi illic est.
 CHR M q̃ tibi respondes? M nusq̃ est hem ne misere mihi
 R elinquit me homo atq; abiit D a diu uestram fidem.

including FOUR LEAVES FROM A COMMENTARY ON THE SONG OF SONGS identified as by St. Jerome, double column, 41 lines, gothic script with some humanistic features, lemmata in red, a few small initials in blue or gold, 388mm. by 282mm., probably Germany or Low Countries, late fifteenth century; SINGLE LEAF FROM LIVY, DE BELLO PUNICO SECUNDO, 24 lines, from a manuscript sold in our rooms, 24 January 1950, lot 461, and resold in these rooms, 11 December 1984, lot 51, and now Bodleian MS.Lat.class.e. 52, 223mm. by 157mm., probably written by Giacomo Curlo, Naples, c. 1440-50; TEN LEAVES FROM A CARTA EXECUTORIA DE HIDALGUÍA, 34 lines, flourishes, ruled in red, 305mm. by 210mm., Spain, c. 1570; AN ALTAR CARD on vellum, 26 lines, 2 lines of music, written in black, red and gold, THREE HISTORIATED INITIALS (one with a townscape), 215mm. by 165mm., Spain, sixteenth or seventeenth century; FIVE LEAVES FROM A CLASSICAL HISTORY written on paper, 28 lines, very small script, red-brown initials, 215mm. by 147mm., Italy, late fifteenth century; a fragment of a scholastic text, blue initials, 140mm. by 191mm., early fourteenth century; a blank flyleaf; and printed leaf from the Ship of Fools

Another leaf from the St. Jerome manuscript here was described in Maggs. Bulletin 11 (1982), no. 75, pl. XXXVI, identified as the *Contra Jovinianum*.

£150-250

- 82 NINETEEN LEAVES FROM A PSALTER OF CARTHUSIAN USE, IN LATIN, ILLUMINATED MANUSCRIPT ON VELLUM
[NORTH-EAST ITALY, PROBABLY VENICE, C. 1470-1490, DATED BY OTTO EGE 1481]

19 leaves including the first leaf, 22 lines, written in a large rounded gothic liturgical hand with 2 ruled lines for each line of text, rubrics in red, versal initial throughout in red and blue, 2-line initials in red or blue with contrasting penwork, a few short sections of music on a 4-line red stave, a few larger initials in red or blue, LARGE ILLUMINATED INITIAL (c. 48mm. by 55mm. plus leafy extensions) in floral design in full colours and burnished gold, FULLY ILLUMINATED OPENING LEAF WITH VERY LARGE HISTORIATED INITIAL (c. 85mm. by 90mm. plus extensions) AND FULL BORDER consisting of lush floral bursts and bunches infilled with elaborate pale brown penwork in the Ferrarese style and including a circular vignette of a deer sitting by two hills (c. 40mm. diameter) and two large putti with musical instruments on either side of a roundel containing the Holy Monogram "IHS" in gold on a blue ground within a radiant sunburst, opening letters of text arranged vertically beside the historiated initial in burnished gold with purple penwork, first page rather rubbed and worn, a few other marks and minor defects (385mm. by 280mm.)

Large leaves from an unusual liturgical manuscript. The heading on the first page is "*Incipit psalterium secundum ordinem carthusiensium*" and the historiated initial shows David seated in the wilderness and playing his psaltery to God who looks down from the sky. The style looks Venetian; the only Carthusian house in Venice was San Andreas del Lido (founded 1422, suppressed 1810).

£600-800

Etus dñs deus israhel
 a seculo & in seculum
 fiat fiat. Regem eter
 nam. an. Sana dñe ani
 mam meā q̄a peccavi
 tibi. an. Sitiuit aīa. ps.
Quemadmodū de
 siderat ceruus ad
 fontes aquarū: ita desi
 derat aīa mea ad te de
 us. Sitiuit aīa mea ad
 deū fontē uiuū: quādo

- 83 BARTOLOMEO SANVITO (SCRIBE), LEAF FROM AN ILLUMINATED BOOK OF HOURS ON VELLUM [ROME, LATE FIFTEENTH CENTURY]

single leaf, 12 lines, written-space 65mm. by 43mm., written in black ink in an extremely fine slightly sloping humanistic minuscule, 3 rubrics in gold, 5 versal initials in gold or dark blue, ILLUMINATED INITIAL (2-line) in gold and yellow on mottled purple ground with black edge and gold border, fine condition (119mm. by 80mm.)

A LEAF FROM A BOOK OF HOURS WRITTEN BY BARTOLOMEO SANVITO (c. 1438-1511), one of the greatest and most celebrated of all renaissance scribes (for a recent bibliography on Sanvito, cf. A.C. de la Mare in *Atti del Convegno Internazionale, Il Libro e il Testo*, Urbino, September 1982, ed., C. Questa and R. Raffaelli, 1985, pp. 252-3, n. 33; we are very grateful to Dr. de la Mare for first identifying another leaf from the present manuscript as being by Sanvito and for confirming the attribution here). The text here is from Psalm 41, part of Matins in the Office of the Dead.

- 84 TWELVE LEAVES FROM A BOOK OF HOURS, IN LATIN WITH RUBRICS IN DUTCH, ILLUMINATED MANUSCRIPT ON VELLUM

[NETHERLANDS, LATE FIFTEENTH CENTURY]

12 leaves (one bifolium, others detached), 18 lines, written-space 110mm. by 76mm., written in black ink in a small gothic hand, rubrics in red, Litany in 2 columns, versal initials throughout in red and blue, THREE LARGE INITIALS (3-line) in red or blue with penwork in purple or red (176mm. by 128mm.)

The Litany includes SS. Severinus, Hubert and Ursula, all saints in the archdiocese of Cologne.

£120-170

- 85 NINE LEAVES FROM A HUGE FERIAI PSALTER, IN LATIN, MANUSCRIPT ON VELLUM
[GERMANY, C. 1500]

9 leaves (7 detached leaves and a bifolium) 23 lines, fine formal gothic liturgical script (resembling, for example, the type of the Fust and Schoefer Psalter), rubrics in red, Calendar in red and black, versal initials in red and blue, short sections of music in hufnagelschrift neums, PAINTED INITIALS THROUGHOUT in red or blue, very worn and partly patched (490mm. by 352mm.)

Leaves from a vast German monastic Psalter, including the last leaf of the Calendar (SS. Willibrord, Othmar, etc., and the dedication of an altar of St. Martin, 10 November, on the eve of St. Martin's day; St. Odo of Cluny is added as a double feast).

£150-250

- 86 KING DAVID ORDERING THE EXECUTION OF THE AMALEKITE, VERY LARGE HISTORIATED INITIAL IN THE STYLE OF AN ENGRAVING ON ONE OF THREE LEAVES FROM A LECTERN BIBLE, IN LATIN, MANUSCRIPT ON VELLUM

[GERMANY, EARLY SIXTEENTH CENTURY]

David enthroned watching a turbaned executioner raise his sword over a long-haired young man who kneels on the tiled floor and turns his head towards the king, set within a large leafy initial "F" (c. 85mm. by 80mm. plus extensions) of scrollwork design and with a little bird on a branch, all drawn in fine lines, dots and hatching in skilful imitation of an engraving, on one of 3 leaves from a large Bible, double column, 34 lines, angular gothic script using the punctus flexus punctuation (presumably therefore a monastic scribe, perhaps Cistercian or Carthusian), headings in red, capitals touched in red, 4 painted initials in red or blue with elaborate flourishing, slightly stained and inner margins rather defective (418mm. by 280mm.)

A remarkable initial made in imitation of a German copper engraving of about the third quarter of the fifteenth century; the source need not necessarily have represented this subject (could it have been Herod ordering the execution of John the Baptist?) though the style is related to the work of Israhel van Meckby the Master of the Playing Cards. The initial here marks the opening of II Kings (Vulgate numbering) and illustrates verse 15, "And David called one of the young men and said, Go near, and fall upon him, and he smote him that he died".

£1,000-1,500

De dauid quō occidit virū qui
 nūciabat mortē saul et plāctū ve-
 hemētī sup saul et ionathā filiū
 ei⁹ Capitulum primū.



Actū est aut postq mortu⁹ ē saul
 et dauid reuertē a bede amalech
 et maneret in sicelech duos dies.
 in die aut tertia apparuit hō veni-
 ens de castris saul veste cōmissa et

- 87 THE NATIVITY OF CHRIST, LARGE MINIATURE FROM THE OPENING OF A PROCESSIONAL, IN LATIN, ILLUMINATED MANUSCRIPT ON VELLUM
[FRANCE, EARLY SIXTEENTH CENTURY]

the Virgin and Joseph with four angels adore the Child who lies on the ground in a ruined stable, the ox and ass eating behind, large miniature in an arched compartment, rubric and 2 lines of text and music below, full illuminated border in ivyleaf design mainly in dark blue and burnished gold enclosing a coat-of-arms at foot (or, on a bend sable 3 crescents or, similar but not identical to the arms of Strozzi), verso with 7 lines each of text and music, miniature with small smudge (partly and perhaps deliberately obliterating the Child) (163mm. by 112mm.)

A pretty little leaf from an archaic type of French renaissance manuscript that seems often to have been made for Dominican nuns (cf., for example, the manuscripts sold in our rooms, 5 July 1976, lot 86, 6 December 1983, lot 78, and Wolf, cat. of Lewis Coll., Philadelphia, no. 7, pl. III).

£400-600

- 88 FIFTY-FIVE LEAVES FROM A PRAYERBOOK IN DUTCH, ILLUMINATED MANUSCRIPT ON VELLUM
[NETHERLANDS, EARLY SIXTEENTH CENTURY]

55 leaves, some detached, others still sewn to old bands with pieces of calf spine, 22 lines, written in dark brown ink by 2 scribes in a late gothic liturgical hand, rubrics in red, capitals touched in red, many initials in red or blue, SIX LARGE ILLUMINATED INITIALS (3- to 4-line) in delicate rustic designs in liquid gold on coloured grounds, fine condition (166mm. by 120mm.)

Comprising biblical readings and prayers, including three ascribed to the *Commissarius* "meester Godschalc rosemond van Eyndoven, Doctoer in der godeyt" (Eindhoven is now in south Holland, about 45 miles south east of Utrecht); there are offers of indulgences ascribed here to popes Alexander VI (1492-1503), Julius II (1503-1513) and Leo X (1513-1521).

£300-500

- 89 GRANT OF INDULGENCES TO DON DIDACO DE SYLVEIRA, MASTER OF THE HOUSEHOLD TO THE KING OF PORTUGAL, IN LATIN, ILLUMINATED DOCUMENT ON VELLUM
[ROME, 1559-1560]

in the name of Bernardinus Cyrillus, Apostolic Protonotary, who recounts that he has heard through Dr. Antonius Lopez, of the Order of St. James, of Didaco de Sylveira's foundation of a hospital and chapel in the town of Goes in the diocese of Coimbra [Portugal] and the establishment of a confraternity of the Holy Spirit, and therefore he grants indulgences to the confraternity, 22 November 1559 (the papacy being vacant following the death of Paul IV that year), with a second grant of indulgences to Didiaco de Sylveira and his wife Donna Maria de Meneses and their six children, 8 December 1559, with a long list of all the stations of indulgence in the churches of Rome arranged according to a calendar of the year with details of the churches and indulgences which could be obtained from each on each day, with a confirmation at the foot in the name of Alfonso Carrafa (Cardinal of Naples, implicated later in the murder of his aunt and of theft from the papal chambers in Rome, died of sorrow in 1560 aged 25), in Latin, 135 lines, fine italic hand, very many initials in red and blue, first line in red, blue and gold, THREE-QUARTER ILLUMINATED BORDER with vignettes of St. Peter, the Holy Ghost, St. Paul, 2 coats-of-arms, classical tablets, cornucopiae, rams' heads, vases, jewels, crosses, etc., all among elaborate flowers and festoons in gold and colours, rather worn and creased, one small hole, edges slightly defective and upper edge rubbed and smudged, tapering bottom (the shape of the animal skin), endorsements (1035mm. by 745mm.)

Bought by Otto Ege in Madrid in 1922; described by de Ricci, *Census*, II, p. 1946, no. 61.

£300-500

- 90 DON IUAN DE MENDOZA (KING OF ARMS TO PHILIP IV, KING OF SPAIN 1621-1665), CONFIRMACIÓN DE NOBLEZA Y ARMES IN FAVOUR OF DON FRANCISCO DE SALAZAR, ILLUMINATED MANUSCRIPT ON VELLUM
[MADRID, 1 SEPTEMBER 1665]

14 leaves (last blank), 23 lines, fine sloping italic script (except for a poem on f. 6 in a roman hand), SIX LARGE INITIALS with headings and opening words in red in elaborate surrounds, LARGE ILLUMINATED ACHIEVEMENT OF ARMS on f. 1 with elaborate mantling, red silk guard, seals, signatures and attestations at end, rather worn, contemporary limp vellum (287mm. by 196mm.)

£200-300

including BIBLE IN HEBREW (*part of Psalms 86-88*), *small part of 2 bifolia, with nikud, Syria or Iraq, tenth or possibly eleventh century, very worn, charred, defective and fragile, but extremely old, 93mm. by 100mm.*; THIRTY LEAVES FROM A FOLIO MANUSCRIPT IN ARMENIAN, *lives of the Fathers, double column, 33 lines, decorated initials throughout elegantly drawn in decorative and zoomorphic designs in colours, some leaves defective, Armenia, seventeenth century (dated by Otto Ege 1121), 380mm. by 258mm.*; LITURGICAL MANUSCRIPT IN GREEK, *part leaf, minuscule script, defective, 180mm. by 130mm., thirteenth century*; SEVENTEEN LEAVES FROM A GREEK LECTIONARY *on paper, double column, 23 lines, large decorative initials in red, interlaced headpiece, added note on one page referring to the church of St. John theologus of Kalidsianon, some leaves loose, some enclosed in green Middle Hill boards, Phillipps MSS. 20610 and 23124 (sold in our rooms, 1 December 1947, lot 62), 305mm. by 220mm., probably Byzantium, late fourteenth century*; EIGHT LEAVES FROM A GREEK LITURGICAL MANUSCRIPT, *inter-linear musical neums, decorative initials in red, one illuminated initial, 200mm. by 140mm.* THIRTY-FIVE LEAVES FROM A SYRIAN MANUSCRIPT, *theological, fine script in red and black, 220mm. by 173mm., seventeenth or eighteenth century*; TWENTY-EIGHT LEAVES FROM AN ETHIOPIAN MANUSCRIPT, *written in red and black, 152mm. by 100mm., nineteenth century*; TWO FULL-PAGE MINIATURES FROM A RUSSIAN MANUSCRIPT *and one leaf of text in Church Slavonic, large and handsome miniatures showing the Crucifixion and the Descent from the Cross, 328mm. by 200mm., late eighteenth or early nineteenth century*; COPTIC MANUSCRIPTS, *including part of a large leaf with decorated initial, very defective, 290mm. by 185mm., perhaps fifteenth or sixteenth century, and three leaves from a Bible in Coptic and Arabic, 210mm. by 146mm., seventeenth or eighteenth century*; NINE LEAVES FROM A QU'RAN *in elaborate script with ornamental headpiece, 233mm. by 213mm., North Africa, nineteenth century*; SEVEN LEAVES FROM A VERY SMALL QU'RAN, *illuminated, inlaid, 90mm. by 42mm., and two leaves each from two other Qu'rans, 240mm. by 136mm., and 332mm. by 225mm., all eighteenth or nineteenth century*; a LEAF OF PERSIAN POETRY *inset into a blue mount flecked in gold, 112mm. by 50mm., India early seventeenth century*; TWELVE LEAVES FROM A MANUSCRIPT OF PERSIAN POETRY, *illuminated borders, elaborate headpiece, eight large or full-page miniatures, 208mm. by 143mm., India, nineteenth century; a leaf printed in Turkish, Constantinople, 1733; and fragments in Russian, Hebrew, Coptic, Arabic, Sanscrit and Japanese*

£1,000-1,500

including leaves printed by Peter Schoeffer (probably 1483), Vindelin de Spira (1471),
Rusch for Koberger (1480), Jenson (1476), Zainer (1497), Julian Notary (1515),
Plantin, Etienne, Giunta, Richard Jugge, Robert Barker, etc., the VIEW OF JERUSALEM
FROM THE NUREMBERG CHRONICLE (1493), leaves of Bibles (including the 1611
edition of the Authorised Version), Dante, Chaucer, etc., and books printed in Italy,
Germany, England, Russia, Pennsylvania (1748 and 1780), etc., mainly in paper folders

£300-500



THE GOSPELS OF ST. HUBERT

93

GOSPEL BOOK, IN LATIN, WITH PROLOGUES, CANON TABLES AND LISTS OF LITURGICAL READINGS FOR THE CHURCH YEAR, ILLUMINATED MANUSCRIPT ON VELLUM
[ABBAY OF ST-AMAND, C. 860-880]

186 leaves, text complete, a single leaf cancelled before f. 1 may have included another prologue, 2 medieval flyleaves plus guard leaf at end from a fourteenth-century civil law manuscript with 3 small decorated initials, collation: i¹ + 1, ii⁴, iii-vii⁸, viii⁴, ix-xi⁸, xii⁴, xiii-xxiii⁸, xxiv⁴, xxv⁸⁺¹, misbound, order of quires should be: i-ix, xi, x, xii-xxv (i.e., ff. 74-81 and 66-73 are bound back-to-front), modern pencil foliation (followed here) jumps from 128 to 130 and therefore erroneously reaches "187" by end, 26 lines, ruled in blind, written-space 165-7mm. by c. 98mm., ruled on a grid with 2 horizontal margins 7mm. and 19mm. wide on each side of text, written in brown ink probably by one principal scribe in an extremely fine and regular Carolingian minuscule with few abbreviations, text carefully corrected by a second hand in slightly darker ink, chapter lists, prologues, etc., in several gradations of smaller script, headings to the canon tables in red uncials, PAINTED INITIALS THROUGHOUT (usually 2 or 3 or more on every page) elegantly painted in salmon red and set within the narrower of the 2 vertical ruled margins, similar initials in red and black all through the lists of liturgical readings at the end, initials in the capitula before each Gospel in gold (Matthew and Mark) and in black infilled with wash in yellow and green (Luke and John), nine large illuminated initials in prologues (mostly about 6 lines high) in gold or in silver outlined in red, TWENTY FULL-PAGE ILLUMINATIONS comprising (a) twelve full-page richly illuminated Canon pages comprising very elaborate columns and arcades with ornamentation across the top, in the middle of the columns, and at the feet, in designs of geometric whorls, leaves, birds, faces, dragons, etc., in colours and gold and silver, (b) four full-page title leaves written in very large ornamental illuminated capitals (each about 22mm. high) in lines alternately gold and silver, and (c) four full-page illuminated initials in very elaborate geometric and interlaced designs with compartments of basketwork and celtic interlace in colours and gold and silver, the first initial with birds' heads as finials and the other three initials surrounded by red dots in the insular manner, all four with the text written beside the initials in gold uncials (and on ff. 90 and 143 in rustic capitals too), dampstained and spotted especially towards each end of the manuscript, the gold seriously oxidised and now almost entirely turned to green throughout (a not always inelegant transformation, but an unplanned one), on many leaves (especially in the canon pages) the oxidisation has actually eaten through the pages causing holes (especially where there chanced to be gold on the same spot on both sides of a leaf), some inner margins therefore fragile and slightly defective, last line of illuminated initials on f. 57v especially delicate also and central parts of letters clinging in place by almost nothing, oxidisation has caused see-through on versos of illuminated pages, small brownish purple dampspots on leaves near ends, despite all of which (however) the vast majority of the text pages are in extremely fine fresh condition (some almost pristine) with very wide margins, old (how old?) wooden boards about 13mm. thick slightly bevelled on the inner edge, now sewn on 3 bands, the front cover with hollowed-out upright rectangular recess c. 115mm. by 62mm., about 4mm. deep, and around it a series of small nail holes (sometimes in clusters of 2 or 3, some with tiny brass nails still present), lower cover also irregularly marked with nail holes (some here too with stubs of nails), clasp grooves on edge of lower cover with later (probably quite modern) brass clasps fitting onto brass catches on edge of upper cover, resewn, flyleaves repaired, modern rebinding in dark brown leather with the bands moulded and with simple blind tooling (260mm. by 194mm.)



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ISAAC ISAAC AUTEM GENUIT
JACOB JACOB AUTEM GE
NUIT DAVID ET FERSEGIS
JHOAS AUTEM GENUIT PHA
RES ET ZARAOT ET THAMAR

THE LONG-LOST GOSPELS OF ST. HUBERT, FIRST RECORDED IN THE EARLY
TWELFTH CENTURY AND LAST SEEN IN 1932.

PROVENANCE

WRITTEN AND ILLUMINATED ALMOST CERTAINLY AT THE ABBEY OF ST-AMAND, near Valenciennes in south Flanders, the great seventh-century Benedictine abbey which became one of the most important cultural centres of the Carolingian empire (see below).

OWNED FOR NEARLY A THOUSAND YEARS BY THE CELEBRATED ABBEY OF ST. HUBERT, in the forest of Ardennes, near Liège, near the border of Luxembourg, founded in 704 and suppressed in 1796. The manuscript has the seventeenth- or (more likely) eighteenth-century inscription on f. 11v, facing the opening of St. Matthew's Gospel, "Dono LUDOVICI Pii Imperatoris. Anno 825". This inscription, though historically impossible (Louis the Pious, otherwise Louis le Debonnaire, third son of Charlemagne, died in 840 which is too early – see below), is the only pre-secularisation inscription. St. Hubert's Abbey was visited in 1709-13 by the antiquarian monks Edmond Martène and Ursin Durand, who described it in *Voyage littéraire de deux religieux bénédictins de la Congrégation de Saint-Maur*, II, 1724. On pp. 133-4 they describe: "On montre outre cela dans le trésor un calice d'or & un très-beau texte des evangiles, orné de pierres précieuses, donné par l'empereur Louis le Debonnaire à la translation de S. Hubert". This is crucial for identifying it with the present volume, as the translation of St. Hubert took place in 825.

The early twelfth-century chronicle of St. Hubert describes this event. It took place, it says, at the instigation of Louis the Pious ("divina dispositione predicti principis") and the relics were brought to the abbey on 30 September 825. Louis himself gave many gifts on that occasion ("cui etiam multa dona contulit regia largitione") of which, the chronicler says, many have been destroyed by time but some still survive in the church, the chief of which is a superlative text of the Holy Gospels, bound in gold and jewels: "*Superest optimus sanctorum evangeliorum textus, auro gemmisque paratus*" (Migne, *Pat. Lat.* CLIV, col. 1345). This was undoubtedly the present volume which, by about 1110, the monks already associated with the gift of Louis the Pious.

Since the tomb of St. Hubert was one of the principal pilgrim shrines of Flanders it would be reasonable to suppose that the Gospel Book was displayed on or by the shrine (as Gospel Books were in the Middle Ages) and it was no doubt this association which led the monks to suppose it arrived at the abbey with the relics themselves in 825. By 1709-13, as we have seen, it was in the Abbey treasury.

St. Hubert's was secularised in 1796. The Gospel Book was given by Bernard Bodeur, of Vesqueville near St. Hubert's to his friend and companion Maximilian Zoude, former Benedictine of St. Hubert, as a perpetual memorial of the monastery from which the manuscript came (as a gift of Louis the Pious) and of which the recipient had been himself a monk: "Dono Bernardi Bodeur ex Episcopi Villá, juxta S^{tum} hubertum, amiculo suo Maximiliano Zoudo consorti, domi Benoît, Sancti huberti, et in memoriam sempiternum, Liber ille dono Ludovici Pii, quem de monasterio cuius monacus, in partem habebat. In memoriam" (note in a hand of c. 1800 pasted on the flyleaf). The manuscript still belongs to the descendants of Maximilian Zoude.



AN IMPERIAL GIFT?

The finest products of the Franco-Saxon style, of which this is a central and typical example, were made at the abbey of St-Amand for export to other monasteries. There is no reason to doubt that the present volume was made there too. Philippe Lauer, the only serious scholar to have published a brief note on the present manuscript (and he knew it only from photographs), accepted the donation inscription of 825 as quite possible (*Bulletin*, p. 127) and described this as one of the earliest surviving Franco-Saxon books. Palaeographically this is no longer tenable, as Professor Bischoff kindly confirms, and the book must date from the third quarter (perhaps even quite late in the third quarter) of the ninth century, twenty five or so years after the death of Louis the Pious. There are three points about the royal association: 1. The St. Hubert chronicle describes a second manuscript supposedly given by Louis in 825, a Psalter (which was accidentally sold in c. 1010 and miraculously recovered) and which was also described by Martène and Durand and which still survives: it is the famous Lothair Psalter in the British Library (Add.MS. 37768). It was made for Lothair, Emperor 840-855, son of Louis the Pious, and the monks clearly confused the memory of emperors and associated an imperial gift with the wrong donor. 2. There was a strong tradition in the Carolingian empire of monasteries receiving Gospel Books as benefactions from members of the royal family, and a book as expensively decorated as the present volume is likely to have needed an extremely rich benefactor. 3. St-Amand abbey was closely connected with the imperial family at precisely this period. Charles the Bald's own Bible was illuminated there. Charles sent his twin sons to be educated there under the St-Amand scholar and poet Milo (sadly, they died there) and a third son of Charles the Bald was abbot of St-Amand c. 867-71. Charles the Bald died in 877. Such a date would be quite acceptable for the present Gospel Book. Charles (like Lothair whose Psalter the monks of St. Hubert confused with the 825 gift) was also a son of Louis the Pious; it is not impossible that he, not the father, had something to do with the commissioning of the manuscript.

At this period the abbot of St. Hubert was St. Ansaldus, abbot from c. 865 to 886, scholar and correspondent of Lupus of Ferrières (the great author in the court of Louis the Pious and Charles the Bald, a candidate for the abbacy of St-Amand c. 847). From the recipient's end, it is probably Ansaldus to whom credit should be given for obtaining this benefaction, royal or otherwise.

BINDING

The accounts of the early eleventh century and c. 1710 describe a binding covered with gold and jewels. The manuscript has bare wooden boards with nail holes all across the lower cover where there has been some covering. There are traces of a gold coloured substance on the inside edge of the lower cover. The upper cover has a hollow as if for the reception of an ivory or enamel and around this are two rows of nail holes where some kind of frame has been. No surviving Carolingian ivory has the dimensions required by the space here. Four surviving twelfth-century ivories (Goldschmidt nos. 36-9) have almost identical measurements, are all ascribed to Flanders, and the only provenance for any of them is Goldschmidt 38: on the binding of the already cited Lothair Psalter (BL.Add.MS. 37768) from the Abbey of St. Hubert. It is a tantalising coincidence. Yet there is something indefinably unsatisfactory about ascribing the wooden binding to the early Middle Ages. The boards overhang the edges of the pages and are bevelled on the inner edges. The lower pastedown (which is certainly medieval) has shadowy marks of sewing thongs having been pegged into the boards where there are no grooves now. It would be interesting to apply scientific tests to the wood.

143
IN PRINCIPIO.
ERAT VERBUM
ET VERBUM ERAT
APUD DOMINUM. ET
OS ERAT VERBUM.
HOC ERAT IN PRIN-
CIPIO APUD DOMINUM.
OMNIA PER IP-
SUM FACTA SUNT.
ET SINE IP-
SO FACTUM EST
NIHIL. QUOD
FACTUM EST. IN
IPSO VITA ERAT.
ET VITA ERAT LUX
HOMINUM. ET LUX
IN TENEBRIS. IN
CETERIS TENE-
BRIS IAM NON CON-
PREHENDIT. FUIT
HOMO MISSUS A DEO. CUI
NOMEN ERAT IOHANNES.

TEXT

Gospel Books represent the quintessence of Carolingian book production, the most central, holy and solemn book in a monastery (a role which gave way to that of the Sacramentary in the twelfth century). "Unquestionably the most sumptuous manuscripts of any part of the Scriptures produced in the Middle Ages were copies of the four Gospels bound in one volume" (F. Wormald in *Camb. Hist. of the Bible*, 1969, p. 326). As yet, there is no published list of ninth-century Gospel Books. About 140 Gospel Books and fragments are known earlier than the ninth century (P. McGurk, *Latin Gospel Books from A.D. 400 to A.D. 800*, 1961), of which there is only one in America, an 18-leaf fragment in the Morgan Library (M. 564), and there are only two in Belgium. The only Carolingian Gospel Book known to us to be still in private hands was lot 2939 in Major Abbey's sale in our rooms, 25 March 1975. A Gospel Book from Lorsch is now in the Ludwig Collection in the Getty Museum (MS. II. 1, sold in our rooms, 1 July 1946, lot 1; H.P. Kraus, *In Retrospect*, no. 6; it has scarcely more than the simplest decoration). It is difficult to imagine that any other illuminated Carolingian Gospel Book will ever come on the market.

The texts here are:

Folio 1. "Beatissimo papae damaso hieron[imus]. Novum opus me facere cogis . . ." (St. Jerome's preface to his translation of the Gospels).

Folio 1v. "Prologus iiii evangeliorum. Plures fuisse qui evangelia scripserunt . . ." (St. Jerome's preface to the four Gospels).

Folio 2v. "Eusebius carpiano fratri in d[omi]no salutem. Ammonius quidem alexandrinus . . ." (the letter of Eusebius explaining his canon tables).

Folio 3. "Hieronimus damaso papae. Sciendum est etiam . . ." (another note on the canon tables, wrongly ascribed to St. Jerome).

Folio 3v. "Incipit argumentum secundum mattheum. Mattheus ex iudaea sicut in ordine . . ." (the standard preface to St. Matthew).

Folio 3v/4. "Incipi[t] argum[en]tu[m] s[e]c[un]d[u]m mat[theum]. Nativitas xpisti. Magi cum muneribus . . ." (the summary of St. Matthew, in 28 chapters).

Folio 5v. The first of the Canon Tables.

Folio 11v. "INCIPIT EVANG[E]L[IUM] SEC[UN]D[U]M MATTH[EUM]".

Folio 12. "Liber generationis ihesu xpisti . . ." (St. Matthew's Gospel).

Folio 56. "Inc[i]p[i]t prolog[us]. Marcus evangelista dei . . ." (the standard preface to St. Mark).

Folio 56v. "De iohanne baptista et victu et habitu eius . . ." (the summary of St. Mark, in 13 chapters).

Folio 57v. "INC[I]P[I]T EV[AN]G[E]L[IUM] MARCI".

Folio 58. "Initium evangelii ihesu xpsiti filii dei . . ." (St. Mark's Gospel).

Folio 86. "Incipit prologus. Lucas syrus natione . . ." (the standard preface to St. Luke).

Folio 86. "Incipiunt capitula. Zacharias viso angelo . . ." (the summary of St. Luke, in 21 chapters).

Folio 89v. "INC[I]P[I]T EV[AN]G[E]L[IUM] LUCAE".

Folio 90. "Quoniam quidem multi conati sunt . . ." (St. Luke's Gospel).

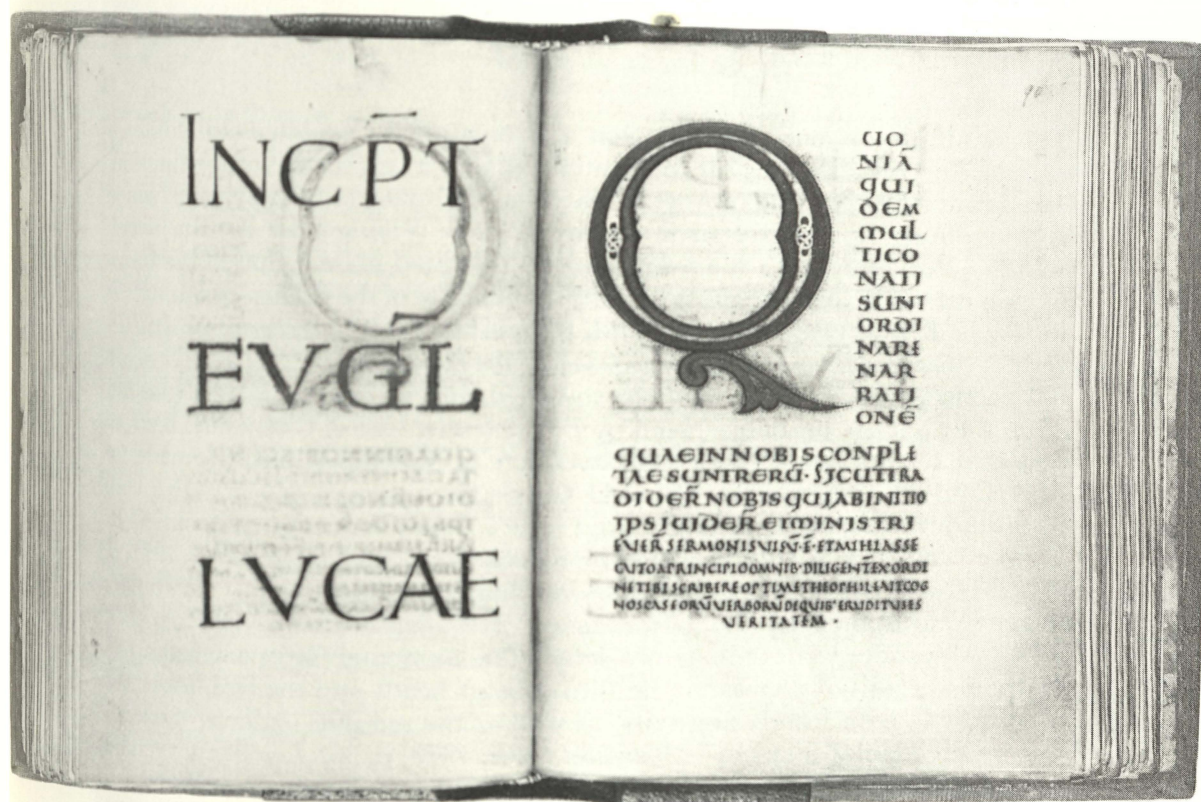
Folio 141v. "Inc[i]p[i]t prolog[us]. Hic est iohannes evangelista . . ." (the standard preface to St. John).

Folio 141v. "Inc[i]p[i]t breviariu[m]. Pharisaeorum levitae interrogant . . ." (the summary of St. John, in 14 chapters).

Folio 142v. "INC[I]P[I]T EV[AN]G[E]L[IUM] IOHAN[NIS]".

Folio 143. "In principio erat verbum . . ." (St. John's Gospel).

Folio 177v. "Inc[i]p[i]unt capitulare evangelioru[m] de circulo anni. In natale domini



93 (greatly reduced)

ad sanctam mariam maiorem . . .". (This is the pre-Carolingian Roman Capitulary of Gospel Lessons, composed c. 755; cf. T. Klauser, *Die römische capitulare evangeliorum*, Münster, 1935, Type E; the station churches in Rome are given for feasts throughout the year, which runs from Christmas to 24 December). Followed on f. 186v by "*Incipiunt lectiones evangeliorum de diversis causis*", for rain, for drought, during an uprising, on the birth of a pope, etc., all ending on f. 187, "... in novissime die. *Expl[i]c[iunt] capitulare evangeliorum de circulo anni*".

CONDITION

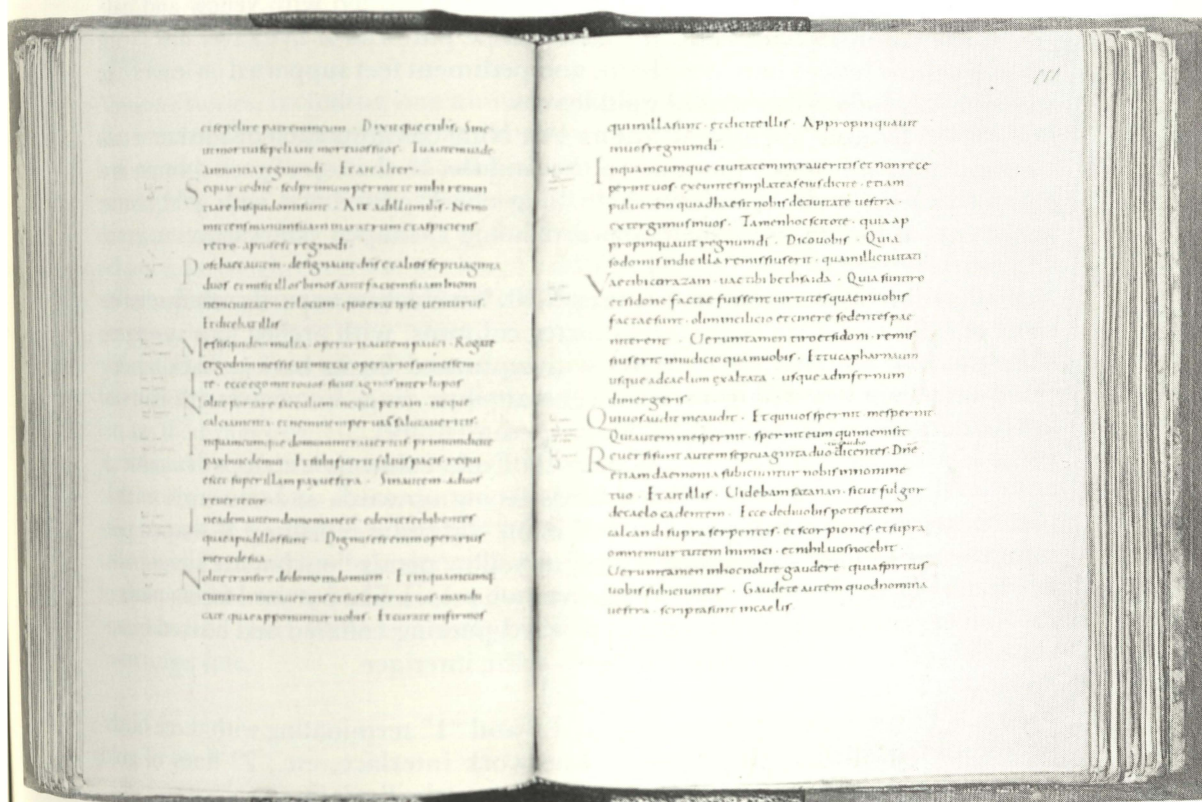
It would be irresponsible not to state quite clearly that the oxidisation of the gold in this manuscript has made some of the inner margins fragile and to beg viewers of the manuscript to exercise extreme care in turning the pages. Gold

was a rare commodity in the ninth century (there are no Carolingian gold coins, for instance) and the illuminators have presumably mixed it with copper. Conservation should present no serious problem. The modern spine is too tight and ought to be loosened. A small specimen repair to two gold initials has been made on f. 142. We understand that the components used were gold-beater's skin applied with a mixture of Methycellulose MH 50, Akrykleber Lascaux 498 20X, and Gélatine animale-acide acétique, and that the process is reversible. It might be sensible to apply something like this here and there elsewhere in the manuscript.

ILLUMINATION

This is an almost entirely unknown and unstudied Carolingian illuminated manuscript of one of the most celebrated and important schools of illumination. The Franco-Saxon style represents the final flowering of Irish art intertwined with a purely northern artistic tradition, more Viking than Roman, which stands quite apart from the mainstream illustrated manuscripts of the Carolingian court circles. The most famous manuscript of the Franco-Saxon style is the Second Bible of Charles the Bald, BN.ms.lat. 2 (Omont, *Peintures et Initiales de la . . . Seconde Bible de Charles le Chauve*, 1911, etc.) made probably between 871 and 877, and others include the so-called Gospels of Francis II (BN.ms.lat. 257), the Gospels probably given by Ermentrude, wife of Charles the Bald, to St-Vaast (Arras ms. 233), a Sacramentary in Stockholm (ms.fr.1, made for St-Amand), Leningrad Lat.Q.V. 41 (made for Tournai), Vienna ONB cod. 958 (made for a church in Liège), and others. It is a very coherent group. C.R. Dodwell calls it a "distillation of British influences" (*Painting in Europe*, 1971, p. 41). Professor Mutherich calls the style "almost a reaction against the world of images represented by the *Codex Aureus*" (*Carolingian Painting*, 1977, p. 17). J.J.G. Alexander writes "there is a sense of monumental clarity and balance in many of the initial pages . . . the biting beast heads and the bird heads, the quadrupeds with interlacing tails, as well as the red dots outlining the letter . . . are all Insular features" (*Decorated Letter*, 1978, p. 56). Leroquais, even for him, is lost in admiration of Franco-Saxon art: "La géométrie et la stylisation règnent ici en maîtresses. Elles s'affirment dans les encadrements des pages, dans le décor des canons d'Eusèbe et jusque dans les grandes initiales qui soulignent les divisions du texte. Elles se montrent dans les arcades romanes des frontispices, dans les . . . pilastres des canons, dans les carrés, cercles quadrilobes et rosaces étoilées qui ornent les fûts des colonnes, dans les boucles en forme de coeurs qui marquent les angles, et jusque dans les entrelacs qui agrémentent les grandes initiales ou les encadrements" (*Misc. Giovanni Mercati*, VI, 1946, p. 246). The last unrecorded Franco-Saxon manuscript, a Sacramentary with 2 full-page initials (now Morgan G. 57), was discovered in 1957. "The calligraphy was beautiful, the illumination no less so. It struck me as a jewel" (H.P. Kraus, *Rare Book Saga*, 1979, p. 212). "After generations of scholars have searched through libraries, both public and private, for examples of Carolingian illumination, the appearance of an unknown manuscript of major importance is a rare event. Such a manuscript is this . . . of the Franco-Saxon school" (J. Plummer, *Glazier Collection*, 1968, p. 10).

The relationship between the surviving Franco-Saxon books was first studied by Delisle, *L'Evangélaire de Saint-Vaast d'Arras et la calligraphie Franco-Saxonne du IX^e siècle*, 1888, and in the 1940s two scholars independently, and for different reasons, showed that the principal centre for the style was St-Amand, C.M.S. Niver, *A Study of Certain of the More Important Manuscripts of the Franco-Saxon School*, PhD. thesis, Harvard, 1941, and A. Boutemy, "Le Style Franco-



93 (greatly reduced)

Saxon, style de Saint-Amand", *Scriptorium*, III, 1949, pp. 260-266. With acquiescence rare among art historians, this attribution remains fully accepted and is strengthened with the passing of time.

The present manuscript belongs right in the centre of the Franco-Saxon corpus. It is especially close to BN.ms.lat. 257 (Boinet, *Min. Carol.*, pls. XCVII-XCIX), Cologne Chapter Libr. HS. 14 (*ibid*, pl. CVIII^d) and BN.ms.lat. 11956 (G.L. Micheli, *L'enluminure du haut moyen âge et les influences irlandaises*, 1939, figs. 206-7, 213, 217, etc.). It has the splendid dragons and purely ornamental interlace of Northumbrian art (it is only about three quarters of a century later than the Book of Kells), a marvellous row of staring faces in silver horned helmets (looking like an army of norsemen) and the remarkable Franco-Saxon birds which Lauer called penguins or cormorants, remarking that they must have been borrowed from the art of a maritime and voyaging people.

The principal illuminated pages are:

Folios 5v-6. Double opening. Canon 1. Ten columns in gold with red frames and arched tops springing from double-headed green-crested, white-beaked silver birds; the columns with central circular rosettes and ball and pediment feet.

Folios 6v-7. Double opening. Canon 2. Eight columns in gold with red frames and arched tops springing from cusped silver leaves resembling blades of scimitars on green and yellow cornices; the columns with central compartments of concentric lozenges and pediment feet with further pairs of silver blades.

Folio 7v-8. Double opening. Canons 2-3. Eight columns in gold framed in red with arched tops springing from ornamental stylised flower heads rather like tulips formed of silver lyre-shaped outer petals infilled with yellow and pale green; the columns with central kaleidoscope patterns of five silver discs with zig-zag yellow leaves between them, and pediment feet supported on leaves like adorsed 'C's linked by crossed gold leaves.

Folios 8v-9. Double opening. Canons 4-5. Nine columns each divided into two sections with split ends meeting in the middle; at the top of each column is a human face in a silver helmet with long cheek-pieces and with gold horns; pediments at foot with pairs of outward facing L-shaped yellow leaves resembling pairs of bare feet.

Folios 9v-10. Double opening. Canons 6-10. Nine columns partly subdivided on right of f. 9v to create two other shorter columns, with arched tops springing from pairs of adorsed silver birds with upturned beaks back-to-back among celtic interlace; the columns with central silver rings entwined with pairs of foliate horseshoe-shaped yellow loops; pediment feet.

Folios 10v-11. Double opening. Canon 10. Eight columns with tops dramatically formed of pairs of long-beaked birds facing upwards and outwards so that their beaks interlace with each other in an elaborate repeating X-shaped pattern; the centre of the columns with four yellow petals between five silver balls; the feet alternately concentric rings over what look like outward facing pairs of green feet, and fine multi-tailed backward-peering collared and beaked quadrupeds infilled between their legs with celtic interlace.

Folio 11v. Title to St. Matthew's Gospel.

Folio 12. Three-quarter page initials "L" and "I" terminating with three birds' heads and infilled with panels of knotwork interlace, etc.; 22 lines of gold uncials down outer side of the page and across the bottom.

Folio 57v. Title to St. Mark's Gospel.

Folio 58. Full-length initial "I" in elaborate interlaced knotwork and celtic design surrounded by red dots; 19 lines of gold uncials down outer side of the page.

Folio 89v. Title to St. Luke's Gospel.

Folio 90. Half-page initial "Q" with celtic interlace and red dotted surround; 17 lines of gold uncials and (surprisingly) 4½ lines of rustic capitals.

Folio 142v. Title to St. John's Gospel.

Folio 143. Full-length initial "I" in fine celtic and knotwork design; 18 lines of gold uncials down outer side and 4 lines of rustic capitals.

EXHIBITED

J. de Borchgrave d'Altena, *XIIe centenaire de saint Hubert, Memorial illustré de l'Exposition des Souvenirs Saint Hubert, juin 1927*, Folklore Ardennais, St. Hubert, 1928, pp. 31 and 34, figs. 9-10.

LITERATURE

P. Lauer, account of meeting on 23 March, *Bulletin de la Société Nationale des Antiquaires de France*, 1932, pp. 124-8.

G.L. Micheli, *L'enluminure du Haut Moyen Âge et les Influences Irlandaises*, Brussels, 1939, p. 143, n.

£250,000-350,000

2 leaves forming the front and back wrappers of a printed copy of ACTES MADE IN THE SESSION OF THIS PRESENT PARLIAMENT, 32 leaves, woodcut title showing the King in Parliament, 24 large woodcut initials, London, Richard Grafton, 1549, STC.9428, issue 1, stabbed binding using the vellum leaves, 27 lines, one heading in red, 2-line blue initial with penwork in red and wash in green, worn and stained and slightly defective (278mm. by 190mm.)

Amusing stories, including one about a young man called Godericus who one day when he should have been at church was sitting by his house chatting and larking with two young girls. He was playing with one of their necklaces, known as a "spilla", and accidentally swallowed it. He very nearly died and only some days later desperately appealed to the monastery for help, and, after extensive penance, he coughed up the necklace and resolved to be good thereafter. The abbot summoned him and told him the Empress Matilda would be glad to hear the story.

Another story concerns Osmund, gamekeeper to the Lord of Totesberie. He was a bad man and took every opportunity of doing mischief to the monastery, letting their pigs out, etc. One day he tricked the owners of a wood under the jurisdiction of the abbot into believing he represented the monastery, and so obtained the wood by force. Later, out of fear of God and of King Henry, he gave it back, to Gaufridus who succeeded Nigel II as abbot of Burton-on-Trent. One night Osmund had a vision of a monk who put out his eyes in punishment for his naughty ways, but he later confessed it all to abbot Nigel and his sight was restored. There is the beginning of a third story about a wicked man from Swartingescote.

£200-300

I am iam phasiphen non est mirabile taurum
 I nposuisse t. tu pl' ferant habebat.
 O e miseram pare uult duntaxat remis.
 N da sonat: mecumq; simul mea terat'ceet.
 A d agis off'ra merita oblat meo.
 I nsequar in uis um pupum; apleta reuoc.
 Freta longa traxit, uix d'at insit. undis.
 C onsequuntur rates; faciente cupidine ures.
 G nosiae q; heret comes inuidiosa carine.
 Q uam pat ut uidet, na iam p'debat in amas.
 T modo factus aus fidus alietus in alis.
 I bat, ut herentem rostro lamabat: ad unce Labat
 I lla metis pupum dimittit, aura cadente
 S uumule leuis ne tanget equora uisa e.
 P luma fuit, plumis in aue mutata uocet
 C urrit, totum est hoc nom adeptu capillo.
 C ota uas minus taurum sanguine cernat.
 S olut; regis uis uis emetida terrae.
 C ontigit: spolijs decorata est regis turris.
 C reuerat obsequium gens sedum; patebat
 O tris ad alterum monit' nouitate biformis.
 D etur hunc minus thalamu remoue pudore.
 O utplurq; domo cecisq; include teetes.
 D edalus ingemo fabre celebrum artu
 F onet opus, turbatq; notis, thinnia flexu.
 O uet merorem uariar' ambage uariar'.
 A d iecus aoliquid p'rigit meandros undis.
 L uet, 7 ambiguo lapsu refertq; flutq;
 C urrit sibi, uenit as aspient undas.
 E t ne ad fontem ne ad mare uersus aptior
 I uerit exeret aquas, na detal implet.
 U numerat erroru uas, uixq; ipe reuert.
 A d lumen potuit, tanta e fallacia laeti.
 A uo postquam, p'mia uenit q; fig'rao.
 L auit, 7 aetio bis patu sanguine m'bruo.
 T ra iors amittit domit' repetita uenit.
 T q; ope uirginea mult' merata prior.
 T aqua d'ifficili filo e in uenta relicto.
 P rimis exidei rapta mino de chie.
 C la dedit, comiteq; sua eudet in illo.
 L uet de facit, d'etere 7 multa q'renti
 A mplect' opem liber tulit, utq; p'mi.
 A idere clara f'et pupi de fronte coronae



Labirus

128 leaves, lacking one gathering at end, else complete, gatherings of 8 leaves throughout mostly with catchwords and with a few late medieval signatures, 42-48 lines, written by several scribes (there is one change between ff. 80 and 81 after quire 12) in brown ink in very small romanescque bookhands with the first letter of each line of text set slightly apart, paragraph marks drawn in black, most capitals in first gathering touched in red, headings in red and start of each book (except f. 118v when it is in blue), THIRTEEN LARGE INITIALS in black and red (ff. 1, 83v, 102 and 118v) or black (f. 19v) or bright red (ff. 28, 37, 44v, 53, 62v, 73 and 92v) or in black, red and green penwork (f. 108v), in a variety of simple decorative styles, some contemporary and very early glosses and sidenotes, CONTEMPORARY DRAWING OF A LABYRINTH added on f. 64v with contemporary title "Lab[er]intus" below, worn, some worming (especially towards beginning) with loss of text some lower margins defective (and some roughly repaired), piece torn from f. 42 with loss of text, some leaves very rubbed and faded with text not always easily legible (though certainly recoverable), some inner margins worn, other stains and signs of much use, some pages quite clean and fresh, in eighteenth-century Spanish (?) binding of mottled calf, spine in compartments stamped with rosettes gilt and with title "P OVIDI. METAMOR M.S." partly on red label, binding slightly defective at foot of spine, r.e. (208mm. by 103mm.)

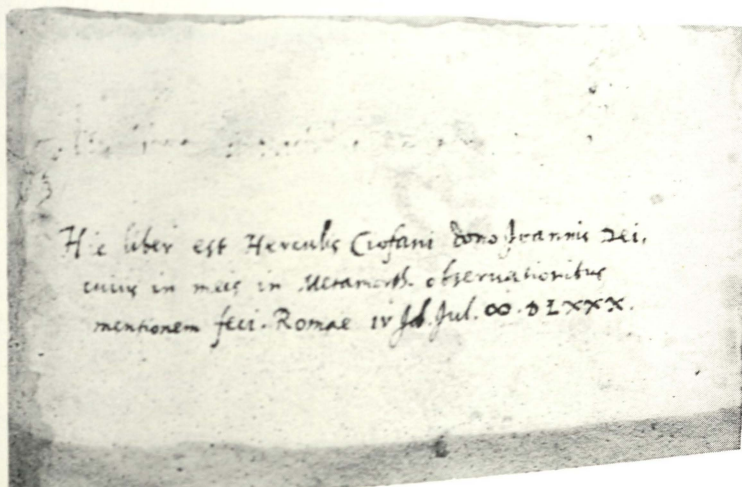
PROVENANCE

(1) Written in Italy in the mid-twelfth century; there are erased inscriptions at the end and at the top of the flyleaf.

(2) A late medieval coat-of-arms is drawn in red ink in trick on the verso of the flyleaf and on f. 1, a bend between 2 stars. This would be consistent with the arms of the Florentine merchant family of Buonaccorsi (*azure* and *gules*, a bend *or* between 2 stars *or*) and a possible candidate for owning this kind of manuscript is Biagio Buonaccorsi (1472-1522/3, humanist, writer, friend of Machiavelli).

(3) Giovanni Dei, probably a member of the Florentine family of that name.

(4) ERCOLE CIOFANI, OF SULMONE, PHILOLOGIST AND POET, RENAISSANCE EDITOR OF OVID, with his autograph inscription on the flyleaf "Hic liber est Herculis Ciofani dono Joannis Dei, cuius in meis in Metamorph. observationibus mentionem feci. Romae IV Id. Jul. OO.DLXXX", i.e. 10 July 1580. The reference is to his *Herculi Ciofani in P.Ovidii Nasonis Metamorphosin ex XVII antiquis libris Observationes*, Venice, Aldus, 1575, which includes many citations from two manuscripts of the text owned by the author, one called "meus antiquiorus" (presumably this one) and the other "alterus meus" (p. 13, etc.). He also mentions that he owns a Terence manuscript (p. 25).



TEXT

AN EXTREMELY EARLY MANUSCRIPT ON ONE OF THE MOST INFLUENTIAL CLASSICAL TEXTS, WITHIN 50 OR SO YEARS OF THE OLDEST KNOWN MANUSCRIPT. "The tradition of the *Metamorphoses* is remarkable for the total absence of extant complete manuscripts before the second half of the eleventh century" (R.J. Tarrant in *Texts and Transmission, A Survey of the Latin Classics*, 1983, p. 276). There is a list of manuscripts in F. Munari, *Catalogue of the Manuscripts of Ovid's Metamorphoses*, London, 1957, now about to be superseded by *L'étude des auteurs classiques latins aux XIe et XIIe siècles* by Professor B. Munk Olsen to whom we are most grateful for a copy of the proof entry on Ovid. Excluding fragments of only a leaf or so and excluding citations from Ovid in florilegia such as the *Opus prosodiarum* of Macon de St-Riquier, there are approximately forty-one manuscripts of the *Metamorphoses* between the late eleventh and the very early thirteenth century. Of these, only fifteen date from the mid-twelfth century or earlier. All are in public collections; none exists outside Europe.

A thirteenth-century manuscript of the *Metamorphoses* belonged to Major J.R. Abbey (JA. 6654) and another thirteenth-century copy was in the Phillippus sale in our rooms, 28 November 1973, lot 583 ("a complete manuscript of the thirteenth century in private hands is now a notable rarity"). Apart from this and the following lot, however, no twelfth-century copies are likely to be sold again. There was a small twelfth-century manuscript of Ovid's *Fasti* in H.P. Kraus, *Bibliotheca Phillippica*, cat. 153, 1979, no. 16, bought by the Morgan Library (M. 1036).

The *Metamorphoses*, in fifteen books, are among the most enduring and influential of all classical texts, both in the late Middle Ages and the Renaissance, and in modern literature and thought from Milton to Kafka and beyond. It is echoed in the *Roman de la Rose*, Dante, Chaucer, Shakespeare's *Midsummer Night's Dream*, and the Augustan poets of the eighteenth century. The poem is also one of the principal sources for our knowledge of classical mythology. "In this work, the poet has gathered together a rich assortment of tales, which have one element in common: they all deal with transformations. He tells us of chaos changed into ordered harmony, of animals turned to stone, of men and women who became trees or animals, stones or stars. With this slender unity of theme, he has produced a poem of fifteen books, which holds the reader's attention to the end" (M.M. Innes, *Metamorphoses*, 1955, p. 9). The manuscript here has an interesting contemporary drawing of a maze on f. 64v. Similar labyrinths occur scratched in fields in various parts of England, in the floor tiles of several French cathedrals, and drawn on the twelfth-century door post of Lucca Cathedral. The manuscript opens on f. 1, "INCIPIT LIBER META / OVIDII / MORFOSEOS. Innova fert . . .", and it breaks off on the last page at Book XV, line 160: 718 lines of text are missing, which would be just over 7 leaves.

£20,000-30,000

131 leaves, plus 3 vellum flyleaves, lacking 2 leaves after f. 55 and single leaves after ff. 56 and 71, a blank cancelled at end, else complete, gatherings mostly of 10 leaves (i¹, ii², iii-v¹², xv⁴) with horizontal catchwords, one quire (xi, ff. 89-98) added in a fourteenth-century hand, mostly 44 lines, written in dark brown ink in a small early gothic bookhand, capitals in each line set slightly apart from the text, paragraph marks in red and black, headings and occasional sidenotes in red, FOURTEEN LARGE INITIALS including full-length initial on f. 1 with a dragon's head drawn in brown and red and coloured in purple and red in interlaced design extending around 3 margins, other initials in purple with red ink (ff. 12, 34, 66, 84, 101v, 108v and 120) or in red with purple (ff. 15v, 25v and 129r) or blue with red (f. 43, 6-line) or red with purple (ff. 51 and 75, the latter including a dragon), VERY MANY GLOSSES AND SIDENOTES in contemporary and renaissance hands, first 6 leaves added with notes, tables of contents, etc., worn, first page rubbed, some small holes with medieval repairs, several margins cut horizontally, other stains and wear and signs of very extensive use, generally sound, in eighteenth-century Spanish (?) binding of mottled calf, spine in compartments stamped with rosettes in gilt (bound to match the previous lot, and with the same title), printed paper pastedown inside lower cover, r.e. (224mm. by 130mm.)

PROVENANCE AND TEXT

From the same eighteenth-century library as the previous lot (this is not Giofani's "alterus meus", is it?). For the rarity and importance of the text, see previous lot; the present manuscript is easily within the fifty oldest copies of the text (Munari listed some 400 manuscripts altogether) and is of especial interest for its extensive glosses which have an early place in the long tradition of commenting on Ovid. In the fourteenth century it belonged to a scholar who has made a number of glosses and who replaced quire xi, with the text of *Metamorphoses* X:414 to XI:535 (the next 21 lines to XI:556 are added on the last page before the manuscript goes back correctly to XI:557 on f. 99). It opens on f. 1 "Incipit liber ovidius meta morphoseos. In nova fert . . .", and it concludes correctly on f. 131v, ". . . presagia vivam" followed by "Finito libro sit laus & gloria xpisto" and a stichometric note on the number of lines in the text.

£12,000-18,000

usq; aliqd spectare per me spectat: et in me

port quo dū moneliat respicebat: vix

in felice animi nūq; equalat in ead

o; vultu meliora mox sciam uidet

f lenib; h lacrimas huius memorat: ecce

e ac ingreditur duplici p le notioq;

in illic q; apud e foris; accipit arans

e xphat liber septim? Incipit Octauus

am mundi memore die noctis; fugant

cernu luatens; adit car: humida surgit

quibla; non placet ausu redemptis; auctri

caros; apud q; scilicet acti

an expulsi pime venere petros

hinc muros lecia litoris uasat

prempit; sui uirt; mandatis in arte

alant; q; nistur br au splendor ostio

ine honores medio de una; annos

c nius in heretur; magni fiducia magni

s qta ntingetur euentis; annua lime

t pendetur adhuc belli serena; cluq;

s ne uirtus; uolat dubis; uictoria pennis;

s aga rursus; uoluit; addita muros

s iudis; aumia plet latonia fertur

d epulsi hui; capto; son ei in bellis

s qe illuc solim; ascendere filia nuptis

t pectet; ququo nuptianaa; tam lapillo

t ne e ppe; eor bello q; sepe solebat

s pectat; q; illa rudi; cernimur; maris

s amq; mora; belli; pecti q; notitia; noxat

d mias; apud; tubis; admetis; finetibus

n ouat; ante; apud; facie; duas; euiperi

p l' aq; nolle; lat; huc; uidet; muros

s eu apur; ab; huc; artem; aulide; penitus

s n galea; formosus; aut; eu; sup; erit

f ulgent; chipu; chipu; sup; deat

t ostent; conet; huius; lenia; lacris

s audiat; ugo; uicti; e; uris; ante

s mpsio; calamo; pumil; sinuauit; aut

s ic phet; sup; uuluit; stare; lagmo

c u u facie; dempto; nuduunt; erit

p urpura; albi; danti; insignia; pictis

e ga; pmet; ei; spumac; ora; nuptia

s r sua; ut; sane; ugo; nuptia; dempto

d emat; aut; felix; uclm; q; mngent; ille

s uas; manu; pmet; fclia; fclia; uoluit

huc sine

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120 leaves, lacking 3 leaves after f. 109 and comprising the central portion only of a much larger volume, else complete in itself, gatherings mostly of 16 leaves (vii¹⁴) with small alphabetical signatures (from 'o' only, and therefore the whole book had sixteen earlier gatherings, probably 256 leaves), modern pencil foliation (followed here) repeats 79 and therefore reaches '119' by end, double column, 56 lines, written in brown ink in a microscopic gothic hand, textual corrections in a similar hand in blacker ink, headings in bright red, capitals touched in red, chapter initials alternately red and dark blue with contrasting penwork running up and down the margins, chapter numbers and running-titles in alternately red and blue letters, FOURTEEN LARGE PAINTED INITIALS (6- to 10-line, larger for 'I', mostly 9-line) in lush leafy designs in colours and white tracery, NINE LARGE HISTORIATED INITIALS (7- to 9-line, larger for 'I', mostly 9-line) in soft colours and white tracery, some contemporary additions and sidenotes, some staining and marginal defects (especially at ends), generally in sound condition with wide margins, old black leather (re-used from another binding) over pasteboards, binding battered (158mm. by 110mm.)

TEXT

This is the central core of what was once no doubt a complete Bible, with the prologues ascribed to St. Jerome. It opens in the last chapter of Wisdom, and breaks off in St. Mark 4. The script is exceptionally small, and the scribe writes about 15 lines to the inch.

ILLUMINATION

The manuscript has nine historiated initials. The style is central Italian, probably Umbrian. The miniatures are: Isaiah preaching (f. 14v); Jeremiah pointing to a pot of fire falling from heaven (f. 30v); King Nebuchadnezzar seated on a throne with two lions' heads (f. 71v); Hosea taking Gomer as his wife (f. 78v); Jonah escaping from the whale and holding a scroll (f. 83v); Habbaccuc holding a scroll inscribed with his name (f. 86); Zachariah preaching (f. 88v); a soldier of Darius cutting off a man's head (f. 92); and St. Mark with a scroll, with a grotesque cowed monster below (f. 118v).

£2,000-3,000

254 leaves, lacking 2 leaves after f. 150, else complete, gatherings mostly of 8 leaves (i¹, ii-iii¹⁰) with some contemporary signatures on last versos and tiny late medieval catchwords in the Psalter section, 16 lines, written-space 31mm. by 18mm., written in brown ink in a microscopic gothic hand, rubrics in red, versal initials throughout in red or blue, 2-line initials throughout (at start of each Psalm and prayer) in red with penwork in blue, FIVE LARGE INITIALS (the *Beatus* initial 9-line, the others 4- to 5-line) in divided red and blue with penwork in both colours, EIGHT FULL-PAGE MINIATURES in full colour and burnished gold within illuminated frames, many medieval additions and many originally blank spaces (including the wide margins of the miniatures and the facing pages) are now crammed with added prayers, some of these additions at ends now partly erased again, worn, four of the miniatures partly smudged, many leaves stained, some gatherings a bit loose, some leaves with small tears and defects (including a hole in f. 207, affecting text), other signs of use, generally sound (especially for what must be one of the most vulnerable of all classes of manuscript), old blind-ruled calf over wooden boards (in late medieval style) stamped "Schauye" inside lower cover, metal clasp and catch (strap repaired), joints worn (48mm. by 30mm.)

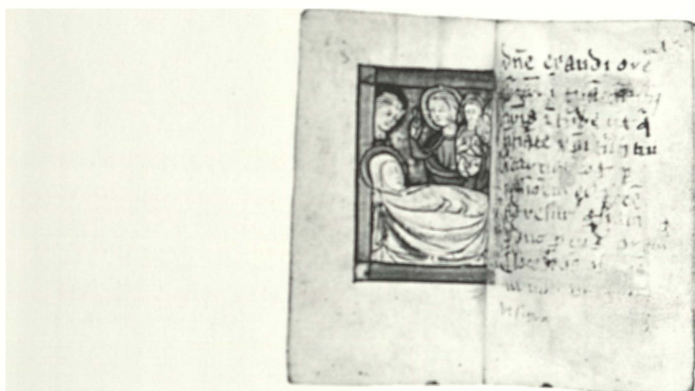
AN EXTRAORDINARY MINIATURE MANUSCRIPT, UNDER 2 INCHES HIGH, AND COMPLETE WITH EIGHT FULL-PAGE PAINTINGS. This must be not only one of the earliest surviving miniature books, but one of the smallest of all manuscripts. The smallest medieval manuscript known to us in the British Library is Add.MS. 58280 (Watson, *Dated and Datable MSS.*, fig. 778) which is 4mm. taller and 10mm. wider; its written space is 28mm. by 22mm. (616 sq.mm.) whereas in the present manuscript it is 31mm. by 18mm. (558 sq.mm.) The British Library manuscript is dated 1474. The Arthur Houghton collection included eighteen miniature manuscripts, none older than the mid-fifteenth century, and of the medieval manuscripts in that collection, only one (Christie's, 5 December 1979, lot 225) came near the present book in size: it was 1mm. shorter but 7mm. wider; the others were up to twice the present size.

In all the libraries of France, Leroquais found only two miniature Psalters. They are Lyon ms. 581, thirteenth-century, 72mm. by 57mm., with 7 historiated initials (*Psautiers*, I, 1940-41, pp. 236-7), and Rouen ms. 232, also thirteenth-century, 88mm. by 67mm., no miniatures (*ibid.*, II, pp. 196-7). Both are substantially larger than the present book. The only miniature Psalter known to us in Belgium is Brussels BR.Ms.14682, late thirteenth-century, 65mm. by 43mm., written-space 38mm. by 25mm., Calendar miniatures, 9 full-page miniatures, and 12 historiated initials (C. Gaspar and F. Lyna, *Les Principaux Manuscrits à Peintures de la Bib.Roy.de Belgique*, 1937, pp. 216-9). It too is at least half as large again.

What was the purpose of so small a manuscript? It would be too small for a child to read, surely. It is curious that it is of monastic use (see below): so too is the miniature Psalter in Brussels, and Lyons ms. 581 is actually Cistercian too. Since veneration of the Psalms was fundamental in St. Bernard's teaching, it may be that these tiny books had some kind of talismanic function and were perhaps sewn into the owner's clothes or concealed somewhere to ward off evil.

TEXT

The manuscript comprises: Collects from the Temporal (f. 1); a Calendar (f. 5v), singling out in red SS. William of Bourges (d. 1209, Cistercian bishop), Peter of Tarentaise (d. 1174, also Cistercian bishop), Bernard (founder of the Cistercian Order), Malachy (the first Irish Cistercian, died at Clairvaux) and



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Edmund of Abingdon (buried at Pontigny Abbey, canonised in 1246), as well as St. Denis and the Parisian feast of the Crown of Thorns on 11 August (the anniversary of the arrival in Paris in 1239 of this great relic for which the Sainte-Chapelle was built in 1248); Collects from the Common (f. 18v) and Sanctoral (f. 21); a cycle of full-page miniatures (f. 25v); the Psalms (f. 33) and Canticles; notes of finding the date of Easter (f. 243); a Litany (f. 244v), including SS. William of Bourges, Bernard and Robert (of Molesmes, co-founder of Cîteaux); and an abbreviated Office of the Dead (f. 247v).

MINIATURES

The manuscript has eight tiny miniatures, each about 28mm. by 22mm., including the frames. They are in the international gothic style, consistent with (but not exclusive to) Paris, and the iconography is unusual. The subjects are:

- Folio 25v.* The Dormition of the Virgin who lies in the foreground as Christ appears and takes away her soul in the form of a baby as the Apostles watch.
- Folio 26v.* The Coronation of the Virgin by Christ who is seated beside her.
- Folio 27v.* The Denial of St. Peter whom a woman calls back as he leaves a building, and a cock crows on the roof.
- Folio 28v.* The Entry into Jerusalem, with crowds by the gate throwing down a cloak before Christ on a donkey.
- Folio 29.* The Flight into Egypt, with Joseph leading the Virgin and Child on their donkey.
- Folio 30.* Christ freeing souls from the jaws of Hell and leading them out through a fiery gothic gateway.
- Folio 31.* Pentecost, with the Apostles and Virgin together and the Holy Dove descending from above.
- Folio 32.* The Risen Christ, standing with the Instruments of the Passion and with the Virgin and St. John in prayer at the sides.

£10,000-15,000



[SIENA, MID-FIFTEENTH CENTURY]

68 leaves (2 blank), plus contemporary flyleaf, complete, collation: i-iii⁸, iv¹⁰, v⁸, vi⁴, vii-ix⁶, x¹, with catchwords in the last section, line numbers vary according to the different sections, 25-34 lines, written in two main phases, mid-fifteenth century in a small regular gothic bookhand, headings in red, and late sixteenth century in a very fine sloping calligraphic italic hand, headings in red, small initials throughout in red, MANY PAGES WITH MUSIC in black neums on a red 4-line stave, large 6-line red initial at beginning, a few early added notes, some wear and small stains, LATE MEDIEVAL BLIND-STAMPED BINDING of pale brown calf over wooden boards stamped on upper cover with a double border of small arabesque tools and central compartment with design made up of quadrilobed stamps, infilled with small circular plugs and 7-pointed stars, 5 metal bosses, LOWER COVER INSET WITH CONTEMPORARY SIENESE PAINTING OF ST. MARY MAGDALENE holding her jar of ointments, finely painted in colour and gold within pink border, painting perhaps with some skilful retouching, outer blind-stamped border on right possibly later, holes surround the painting where it was once protected by a sheet of horn, lower cover with vertical crack to the right of the painting, 2 bosses (of 4), rebaked in pale brown leather, lacking clasps (stubs remain), other slight defects to edges of lower cover but a remarkable and rare type of binding (233mm. by 160mm.)

PROVENANCE

(1) Written for the Augustinian convent of Santa Maria Magdalena in Siena (to whom in 1510 Julius II united the Valambrosans in Alfiano) by order of Girolamo of Naples, Augustinian Provincial General (d. 1472, bishop of Oppido from 1449), according to the note on f. 13v.

(2) Richard Bladworth Angus, emigrated to Canada in 1857, banker philanthropist and antiquarian.

TEXT

The book comprises several different sections. They are:

Folio 1. "*Iste sunt constitutiones monialium sancte marie magdalene de senis ordinis eremitarum sancti Augustini . . .*", the rule of the nuns, with chapters on the divine office, habits, keeping silent, not leaving the house, on the noviate, on various grades and sin, on the election of an abbess, etc., in Italian (except for first and last lines in Latin).

Folio 15. "*Incomincia l'ordinario dele cerimonie ecclesiastiche per la monache di santa maria magdalena . . .*", an interesting ceremonial with detailed directions on how the liturgy is to be conducted and sung, demonstrated with short sections of music, notes on processions, antiphon singing, vestments, etc.

Folio 25. "*In nomini domini amen. Capitulum xl quod est ordinarium cum notis in quo distince ponitur qualiter hore singule sint incipiente . . .*", a long musical sectioning demonstrating the tones and other chants for the divine office.

Folio 47. "*Iste sunt Constitutiones Monialium . . .*", a late sixteenth-century copy in a very fine calligraphic hand of the text on ff. 1-13v.

BINDING

The picture on the cover is c. 208mm. by 90mm. and is of the scale and medium of a small panel painting. A similar but smaller picture of a patron saint occurs on the lower cover of the Florentine manuscript of guild statutes formerly in the Dyson Perrins (Warner no. 63) and Major Abbey (Alexander and de la Mare, no. 9) collections, there still protected by a piece of horn held in place by metal strips secured by rows of nails.

£4,000-6,000

107 leaves, plus 3 leaves at end originally blank, lacking leaf with old foliation '60', else complete, gatherings mostly of 10 leaves (ith) with catchwords in simple cartouches, 33 lines, written in dark brown ink in a gothic bookhand, headings in red, capitals touched in red, PAINTED INITIALS THROUGHOUT (usually several to a page), mostly in red but sometimes in blue or with simple decoration, VERY LARGE INITIAL on the first page of text in blue leafy design with pale penwork decoration, very many additions on very many pages in hands of the fifteenth to early seventeenth century, very worn, many pages very thumbed and used, some leaves detached completely and many others loose, some margins defective, some leaves badly rubbed and worn, nonetheless complete (except for one missing leaf, mentioned above) and legible throughout, CONTEMPORARY BINDING of brown leather over bevelled wooden boards sewn on 3 double thongs, simple blind ruling, small metal bosses in each corner (one missing), stub only of one clasp, binding extremely worn and defective, bands broken (270mm. by 198mm.)

PROVENANCE

(1) The original manuscript made for the city of Massa, written by Giangiacomo Malaspina, judge and notary public, and evidently in constant use for something like 200 years.

(2) Sir Thomas Phillipps (1792-1872), his MS. 8530, bought from Payne in 1835; Phillipps sale in our rooms, 1 December 1947, lot 119.

TEXT

This is a very important historical source for the history of Massa and for the evolution of municipal law in general. The Prologue explains that these laws and statutes were approved by Giacomo, Marquis of Malaspina, and issued by the municipal authorities by public advice and consent in 1450 and officially decreed to be written out in one volume by order of 6 January 1453. The text is in four books. The first is on municipal law and practice, officers of the municipality, taverns, shops, bakeries, mills, fishing rights, use of roads, law courts, sale of land, horticulture, keeping of animals, etc. The second book is on criminal law, courts, punishments, murder, burglary, theft, perjury, etc. The third book is quite short and is on the Calendar and on legal holidays. The final book is a long series of miscellaneous statutes and laws including debt and financial law, inheritance, family law, marriage, etc.

The Malaspina family ruled Massa and Carrara for about 800 years until the beginning of the sixteenth century. Giacomo Malaspina seems to have become *de facto* ruler of Massa on the death of his father Antonio Alberigo Malaspina in 1445 though he did not take the title of Marquis of Massa until 1467 when his father's territories were divided among his heirs and Giacomo was also made Governor-General of the Lunigiana on behalf of Galeazzo Maria Sforza, Duke of Milan. He died in 1481.

Folio 1. "*Rubrice statutorum vicariatus Masse primi libri ut infra . . .*" (table of chapters, preceded by the scribal invocation "*Adsit principio virgo maria meo*").
Folio 9 (numbered '1'). "*In nomine domini Amen . . . Cum moribus foret de scientia In viris cohati censura tandem vivant universi, Ideo instituti sunt legis Municipalis auctores . . .*".

291 leaves, lacking a single leaf after f. 178 and 2 leaves of the table at end, else complete, gatherings mostly of 12 leaves (x-xi¹⁰, xviii¹⁰) with some leaf signatures in plummet, double column, 22 lines, written in dark brown ink in a neat gothic bookhand, headings in red, lemmata underlined in red, paragraph-marks in red or blue, contemporary foliation in roman numerals in red with blue paragraph-marks, running titles in alternately red and blue letters, 2-line chapter initials throughout in red or blue with full-length penwork decoration in both colours, FOUR LARGE ILLUMINATED INITIALS in leafy designs in colours and burnished gold including dragons' heads, one with a bird, etc., with branching foliate extensions up and down the margins, a few medieval sidenotes and additions, leaves at ends rather worn and very slightly defective, a few other signs of use, generally sound, eighteenth-century Italian calf gilt, decorative borders, arms on sides, spine in compartment gilt with title "SUMMA RAIMUNDI A PENAFORT", mottled edges (123mm. by 89mm.)

PROVENANCE

- (1) Written in France, possibly Paris (where the Dominican house in the Rue St-Jacques seems to have been in the centre of an extensive programme of manuscript distribution), but used in Italy, to judge from glosses in an apparently Italian hand; there are two small erasures on f. 1, apparently including the date 1538.
- (2) Ercole Giuseppe Ludovico Turinetti di Prie [Piedmont], marquis of Prie, knight of the order of the Annunciation in 1779, with his arms on the binding (J. Guigard, *Nouvel Armorial du Bibliophile*, 1890, p. 459); his wife was the mistress of Vittorio Alfieri, the dramatist.
- (3) "Cavalerius, 1785" (f. 201).
- (4) James P.R. Lyell (1871-1949), with his gilt bookplate; bought by him from Davis and Orioli, April 1925, the second manuscript he acquired (the first was bought in 1914 for £2 and the third in 1933 after which he began collecting seriously).
- (5) Harry Lawrence Bradfer-Lawrence (d. 1965), BL.29, formerly on deposit at the Fitzwilliam Museum, Cambridge.

TEXT

The manuscript comprises the Commentary by the Dominican Guillaume de Rennes on the *Summa de Casibus Penitentie* of Raymond of Peñafort (1185-1275), the great Spanish Dominican canon lawyer. As the colophon here explains (f. 284), the manuscript distinguishes the commentary from the original text by the letters "M" (presumably *Magister*) and "W" (*Willelmus*, the nearest here to an attribution of author). For the text, cf. *Hist.Lit. de la France*, XVIII, 1835, pp. 403-6, and J.F. von Schulte, *Die Geschichte der Quellen und Literatur des canonischen Rechts*, II, 1877, pp. 413-4. The last manuscript of the text to appear on the market was sold in our rooms, 8 December 1975, lot 67.

The manuscript opens on f. 1 (after the table of chapters) "*Quoniam inter crimina ecclesiastica . . . II. Crimina ecclesiastica sunt quorum cognitio pertinet ad ecclesiasticum iudicem . . .*", followed by Books II (f. 80, "*In prima parte &c. Homicidium est hominis occisio . . .*"), III (f. 141v, "*Expeditis per dei gratiam etc. . .*"), and IV (f. 246v, "*Quoniam . . . Sponsalia sunt futurarum nuptiarum . . .*"), ending on f. 284, "*. . . perdere. Explicit summa magistri raymundi de*

casibus cum apparatu. Et notatur textus per hanc litteram 'M'. Apparatus vero per duplex 'W'”, followed by a table of chapters.

There is a large illuminated initial at the start of each book.

LITERATURE

P.M. Giles, “A Handlist of the Bradfer-Lawrence Manuscripts Deposited on Loan at the Fitzwilliam Museum”, *Transactions of the Cambridge Bibliographical Society*, VI, 1977, p. 91, no. 29.

£1,500-2,500

- 102 BERENGARIUS FREDOLI, SUMMULA SUMMA IN FORO PENITENTIALI, IN LATIN.
MANUSCRIPT ON PAPER [NAPLES, FIFTEENTH CENTURY]

43 leaves, text complete, 3 blanks cancelled at end, gatherings mostly of 10 leaves (i-ii³¹) with catchwords, 32-33 lines, written in brown ink in a rounded bookhand, headings in red, capitals touched in red, PAINTED INITIALS THROUGHOUT in red (one in blue and red, f. 34v), some contemporary notes and pointing fingers, rather worn, a small hole in f. 16, other defects, some inner and other margins torn, some stains, all loose, sixteenth-century limp vellum wrapper with remains of ties, detached (210mm. by 145mm.)

PROVENANCE

The script would be as consistent with Spain as with Naples, but the binding is part of a Neapolitan document of 20 April 1580 and the book may well have been made in the Aragonese kingdom of Naples. There is a partly excised note in the lower margin of f. 1, “Iste libellus fuit quidem Domini [name cut out]”. There is a modern pencil note “MS. 43” and (inside the lower cover) “De M” which is presumably De Marinis.

TEXT

This little book comprises the guide for parish priests and confessors known as the *Summula Summa* or *Summa Penitentialis* or *Directorium Sacerdotum* or even *Tractatus de Confessione* (all of which give an idea of its contents). The scribe here confuses it with the *Summa* of Raymond of Peñafort (cf. f. 34v “*Explicit summa magistri Raymundi*”) but the author was Berengarius Fredoli (c. 1250-1323, canon lawyer, cardinal, died at Avignon, nearly elected pope in 1316); cf. P. Michaud-Quantin, “La ‘Summula in foro poenitentiali’ attribuée à Berenger Frédol”, *Studia Gratiana*, XI, 1967, pp. 145-167, and Bloomfield et al., *Incipits of Lat. Works on the Virtues and Vices*, 1979, p. 230, no. 2625. It opens here “*Incipit Summa in foro penitentiale, valde necessaria, maxime sacerdotibus . . . In primis debet Sacerdos interrogare . . .*”, followed by parts II (f. 13, “*Nota quod antiqua . . .*”), III (f. 26, “*Quoniam in foro . . .*”, Bloomfield no. 4954) and part IV, a commentary on the *Pater Noster* presented here as if it were a separate text (f. 34v, “*Pater noster, Que vii partes habet . . .*”, Bloomfield no. 8802), ending on f. 43v “. . . *Explicit Liber iste sit tibi Laus et gloria xpiste, Amen*”.

£500-800

156 leaves (last blank), complete, gatherings mostly of 12 leaves (ii-iii¹⁶, xi-xii¹⁴), with a few catchwords and some traces of signatures, double column, unruled but usually about 40 lines, written in brown ink in a German cursive bookhand, lemmata in larger script in gothic letter, individual words and short extracts underlined in red, capitals touched in red, paragraph marks in red, large initial on f. 1 in divided red (13-line), diagrammatical tree drawn on f. 78 (9-line), some stains (especially at ends), outer corners repaired on last few leaves, very slight marginal worming, generally in good condition, modern brown pigskin by J.P. Bray & Son, Cambridge, medieval title-label pasted inside upper cover, blue edges (201mm. by 140mm.)

PROVENANCE

(1) The manuscript is signed by the scribe, BERNARD SOLT KOTTEN, after lunch on a Saturday, "*Et sic est finis deo gracias, Et ista est glosa super raymundum. Finita & completa sabbato proximo ante dominicam Invoca . . . hora quinta & post prandium. Per manus bernhardi Soltkotten &c*". Bernard may have been related to the Augustinian scribe Johannes Saltkotten, from the convent of Böddecken, who in 1473 worked as a scribe in an unnamed nunnery in Soest, Westphalia (Münster HS. 168; cf. W. Oeser, "Die Handschriftenbestände und die Schreibtätigkeit im Augustiner-Chorherrenstift Böddecken", *Archiv für Geschichte des Buchwesens*, VII, 1967, pp. 431 and 439, no. 71; Bénédictins de Bouveret, *Colophons*, III, 1973, p. 479, no. 11309). The unnamed nunnery may have been the Brigittine house of Marienborch or the Dominican convent of Paradies. This is a possible provenance for the present manuscript too.

(2) Dr. Leander van Ess, of Darmstadt (1772-1847); no. 314 in his catalogue *Sammlung und Verzeichniss handschriftlicher Bücher*, Darmstadt, 1823.

(3) Sir Thomas Phillipps (1792-1872), his MS. 698, bought with the remainder of the Van Ess manuscripts in 1823. Phillipps sale in our rooms, 9 June 1910, lot 687.

(4) Sale in Messrs. Hodgson's rooms, 12 December 1957, lot 527.

TEXT

The manuscript's medieval title label, presumably transferred from the outside of the binding, is pasted inside the front cover "Summula Raymundi". The text is a commentary, or gloss (as the colophon calls it), on the *Summa* of Raymond of Peñafort, but we have failed to trace the incipit "*Iube. dompne. benedicere. et. cetera . . . Scripta sunt de septem sacramentis circa summulum raymundi . . . compilatam . . .*"; it is not recorded in the lists of *Incipits* by Bloomfield etc., 1979, and nor does it correspond with the *Summula Raymundi* attributed to Adam of Aldersbach (A.C. de la Mare, Lyell cat., 1971, p. 180, with bibliography) and it must remain possible that this is the unique manuscript of an otherwise unrecorded text.

£1,500-2,500



207 leaves, plus old flyleaf (an original flyleaf cancelled at beginning), complete, gatherings mostly of 12 leaves (xiv and xvi¹⁶) with catchwords and quire signatures, double column, line numbers vary but mostly 42 to 50 lines (higher number towards the end), written by two main scribes changing on f. 67r in brown ink in a regular cursive bookhand, the second scribe better than the first, many calligraphic flourishes and cadels towards the end including faces and other whimsical drolleries, paragraph marks throughout in red and blue, lemmata written in gothic script underlined in red, DECORATED INITIALS THROUGHOUT at the start of each chapter in red or blue with penwork in purple or red, a few initials in both colours, FIVE VERY LARGE INITIALS in divided red and blue with elaborate penwork in both colours (ff. 1, 8, 16v, 174 and 182), a few initials left blank, a few medieval glosses and sidenotes, DRAWING OF A KING added in the margin on f. 146v, minimal worming, leaves at each end with some marginal wear repaired, some inner folds renewed, a few insignificant stains and fading at very edges of leaves, generally in VERY FINE CONDITION with wide clean margins, modern grey paper boards (404mm. by 295mm.)

A LARGE FOLIO LEGAL MANUSCRIPT OF A TYPE INCREASINGLY SELDOM FOUND OUTSIDE PUBLIC OWNERSHIP

PROVENANCE

The main text ends with the date 1393 (f. 181v) but this is the date of compilation of the exemplar and not of the present manuscript. To the right of this is a rhyming invocation by the scribe to him who was suckled with virginal milk from the Virgin that he may make the scribe a member of the kingdom of Heaven ("*Tu qui succisti de virgine virgineum lac/ regni celestis scriptorem participem fac*") followed by the name Michael, presumably that of the scribe.

Below this is a contemporary ownership inscription (name heavily crossed out, partly repeated on f. 207), "*Iste balbus est Johannis g[. . . .]s [possibly beginning 'ge' and very possibly ending 'rilosus']. . . in iure civili et de parochia monasterii claromon' dioc*", i.e. John the civil lawyer from the parish of *Monasterius* in the diocese of Clermont-Ferrand in central France. The drawing of a king on f. 146v reflects a textual reference to "*rex francorum*" and is consistent with use in France. The watermarks include crossed keys (apparently Briquet 3863, Provence 1405, Clermont-Ferrand 1407 and Avignon 1407-9) and a unicorn (close to Briquet 9969, Le Puy 1427 with other variants in Italy and south and central France including Clermont-Ferrand in 1376-8). The manuscript was probably written locally.

TEXT

This is a massive treatise on medieval civil law. Petrus Baldus de Ubaldis (1327-1406) was born at Perugia and was a doctor of civil law in his home town by the age of 17. He taught for a time in Bologna and Padua, but spent most of his life at Perugia where he acquired a vast reputation both as legal author and as political adviser. "*His Commentary of the Liber Feudorum* is considered to be one of his best works" (*Enc. Brit.*, 11th ed., III, p. 244). The manuscript opens here on f. 1, "*Intellectum tibi dabo . . . Ait dominus omnipotens per os prophete in libro phalorum, est ergo intellectus . . .*", followed by Books II (f. 59), III (f. 85v) and presumably IV (f. 174, not numbered here), ending on f. 181v, "*. . . ipse est rex glorie, Amen. Explicit subtilis ac perutilis lectura super usibus Feudorum domini Baldi de perusio utriusque iuris doctoris excellentissimi, et in inclita civitate papie publicata, Anno domini millesimo CCC^o nonagesimo iii^o . . .*", followed by a brief account of the

author's life, with a note that he died on 25 April 1400 (other authorities say 1406) at Pavia in Lombardy, and a list of his principal works. Folio 182 begins "*Incipit liber nonus [or novus]. Iste liber multum est malus quia sermo ponit de accusatoribus . . .*", ending on f. 207, "*. . . ut ipsa Jaco butergalis*".

£3,000-5,000

- 105 WALTER BURLEY, *EXPOSITIO IN ARTEM VETEREM PORPHYRII ET ARISTOTELIS*, IN LATIN, COMMENTARIES ON ARISTOTLE AND GILBERT DE LA PORRÉE, MANUSCRIPT ON PAPER [SOUTHERN FRANCE, POSSIBLY MONTPELLIER, C. 1435-50]

120 leaves (2 blank, last pasted down, a third blank cancelled at end), plus 2 original flyleaves (one loose), complete, gatherings mostly of 12 leaves (i^{12+1} , f. 2 a single sheet), mostly with catchwords and alphabetical leaf signatures usually in red ink, double column, mostly about 45 lines, written in brown ink in a cursive bookhand, lemmata in gothic script, ff. 28 and 35 in an italic bookhand, paragraph-marks throughout in red or blue (usually many to a page), decorated initials (mostly 3-line) at the start of every chapter painted in red or blue with contrasting penwork, FIVE LARGE DECORATED INITIALS (7- to 8-line) in vigorous designs in red and blue with penwork in both colours, COAT-OF-ARMS drawn at foot of f. 1, EIGHT PAGES WITH DIAGRAMS, two in the margins (ff. 19 and 59, the latter described as "*hic describitur secundum euclidem*") and the others in the text itself (ff. 100, 100v, and 115r-117r), very many marginal and interlinear notes in several hands almost entirely in the first two texts here, some worming at ends, upper outer corners dampstained especially towards the end, other marks and wear, basically sound, CONTEMPORARY BINDING of wooden boards sewn on 3 thongs, stubs of soft red leather clasps on upper cover, metal catches on edge of lower cover, binding now covered with later (perhaps eighteenth-century) mottled orange paper (which could be removed), rebaked with brown sheep, binding rather battered and wormed (300mm. by 217mm.)

PROVENANCE

The manuscript is difficult to localise. This is a typical university text, and the extensive glossing of the first two parts suggest that it was used in the lecture room. The script is southern European, possibly but not necessarily Italian, but a contemporary note in the French language, "*la logique de burley*" (f. 36v), suggests use in France or by a French student. The watermarks include an unusual spiked wheel, very close to Briquet 13268 which was used in southern France (Valence 1434, Montpellier 1438, etc.), and an ox head, very close to Briquet 14306 (Montpellier 1448, Grenoble, Toulouse, Rodez, etc.). Taking this evidence together, the manuscript may well have been made in a southern French university town, of which a likely candidate is Montpellier which had medical and legal schools from the twelfth century and a full university founded by pope Nicholas IV from the late thirteenth century.

TEXT

Walter Burley (c. 1274/5-c. 1344) was one of the very great English medieval scholastic authors. He may have come from Burley-in-Wharfedale in Yorkshire, and studied at Oxford (Merton College, M.A. by 1301) and Paris (D.Th., c. 1322), held various benefices in England, entered the service of Edward III as learned clerk and ambassador, and published many philosophical works. "Burley is credited with having written 130 treatises on Aristotle alone" (*DNB*); a list of manuscripts is given in J.A. Weisheipl, O.P., *Early Fourteenth-Century Physics and Merton 'School'*, D.Phil. thesis, Oxford, 1957, pp. 294-315. His most popular text was the *De Vitiis et Moribus Philosophorum*.

The present manuscript comprises his commentaries on the *Ars Vetus*, the medieval name for the popular course of logic. The texts are:

1. Commentary on Boethius's translation of the *Isagoge* of the Greek commentator Porphyrius (itself an introduction to Aristotle's *Categories*), first printed c. 1476/8 (*GKW* 5765), opening here with Burley's prologue "Quia de dictis in logica . . .", followed by the text itself on f. 3, "Cum sit necessarium grisarii, Iste liber qui est primus in ordine . . .".
2. Commentary on the *Praedicamenta*, part of Aristotle's *Categories*, opening here on f. 15, "Circa librum predicamentorum est sciendum . . .", ending on f. 60, ". . . Et sic est finis huius operis seu predicamentorum magistri burley".
3. Commentary on the *Liber de Sex Principiis* of Gilbert de la Porrée (bishop of Poitiers 1142-1154, biblical glossator for whom cf. C. de Hamel, *Glossed Books of the Bible*, 1984, pp. 4-5, with bibliography), opening here on f. 60, "Forma est compositioni contingens, Iste est liber qui intitulatur de 6 principiis . . .", ending on f. 73, ". . . Et sic est finis libri 6 principiorum".
4. Commentary on Aristotle's *De Interpretatione*, opening here on f. 73, "Primum oportet constituere quod sit nomen, Iste liber peryerminias quem ad presens intendimus . . .", continuing with part 2 on f. 99 (Explicit liber primus de . . . burley, Scriptum anno &c [no date given]. Quoniam autem . . .) ending on f. 118, ". . . et est finis, sit laus et gloria terris. Explicit scriptum libri peryerminias compilatum a quodam magistro qui cognominatur burleys".

£3,000-4,000

106 HONORÉ BONET, L'ARBRE DES BATAILLES, THE TREE OF BATTLES, IN FRENCH. MANUSCRIPT ON VELLUM [NANTES, 1428]

103 leaves, plus 3 original flyleaves, a blank cancelled at end, complete, gatherings of 8 leaves throughout with horizontal catchwords and alphabetical leaf signatures, double column, 36 lines, second leaf begins "Se les vassaulx", written in brown ink in a regular lettre bâtarde, headings in red, capitals touched in red, small chapter initials painted in red or pale blue, FIVE LARGE INITIALS (one 6-line on p. 9, others 4-line) in divided red and blue, space left blank for a large miniature on p. 9, some early sidenotes, other later scribbles and names (especially at the ends), one margin with piece cut away (pp. 53/4), some marginal dampstains (especially obvious around pp. 17-30), nineteenth-century oval blue ownership stamp on several pages partly erased, other wear but generally a sound and unsophisticated book, CONTEMPORARY BINDING of slightly bevelled wooden boards sewn on 5 thongs threaded through the boards and pegged in a zig-zag pattern, covered with pale brown tawed leather (originally stained yellow, to judge from turn-ins), metal catch on edge of lower cover (lacking clasp, but a rust-hole on first few pages indicates where it was secured), binding rather worn and covering slightly defective and stained, most of thongs broken, upper board cracked and with old repairs with metal plates, pastedowns now lifted (273mm. by 193mm.)

A dated and localised manuscript of an important secular text, in its original binding.

PROVENANCE

The manuscript is DATED BY THE SCRIBE in Nantes in 1428, "Ci fine labre des batailles autrement dit Abre de Douleur. Escript a Nantes en cest an Mil quatre cens vint et huyt. Deo gracias. Amen" (p. 205). A partially erased fifteenth-century note at the top of the first flyleaf reads "ordonnes ce premier des moys ianvier la feste des Roiz". There are a number of names in semi-literate hands of the sixteenth and seventeenth century, including "Ce present livre est a moy guy denise" (p. 204), the name "Lucas" in various scribbles including "Nycolas Lucas" on p. 107, the name "Renees Ralault marie" on p. 5 and "Ratault"

on p. 123, and seventeenth-century signature "de la fayette" on p. 1, once identified with that of the novelist Marie-Madelaine, comtesse de La Fayette (1634-1692). The nineteenth-century oval stamp is that of "J. Sudrie a Terrasson (Dordogne)"; the name Pigaud Sudrie is on the flyleaf at the end.

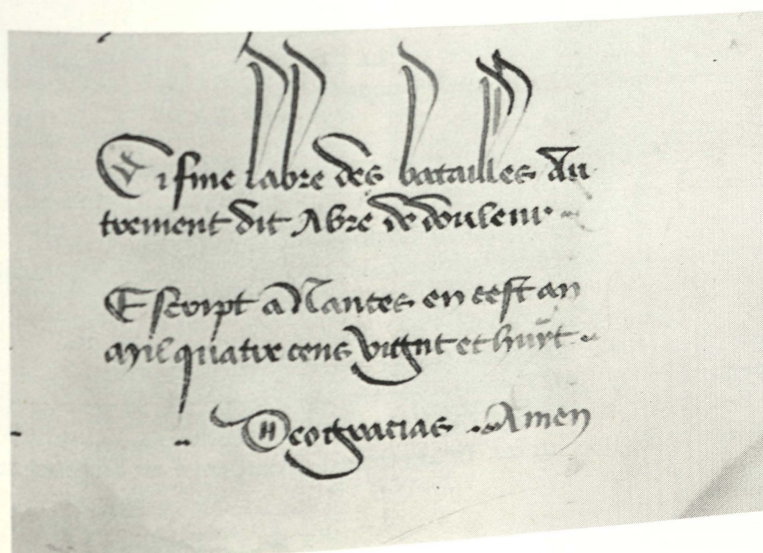
TEXT

The celebrated *Arbre des Batailles* is the principal late medieval treatise on the art of warfare. "Nowhere does the influence of chivalry on the development of the law of warfare appear more clearly than here . . . What is especially remarkable is the spirit of gentleness and humanity in which Bonet solves these problems" (Huizinga, *Waning of the Middle Ages*, 1924, p. 92). "The *Arbre* is a primary source of considerable historical interest for the study of the origins of public international law and the history of church and state relations in the late Middle Ages . . . It touches on all aspects of warfare: on the treatment of prisoners and non-combatants, spoils and ransoms, the duties of soldiers and officers, self-defence and fealty, truces and ambassadors, and champions" (T.H. Reynolds, "Honoré Bonet, L'Arbre des Batailles, France, 1425", A.G. Thomas festschrift, 1981, pp. 18-19). It "is still read with great interest by historians and international lawyers" (N.A.R. Wright in *War, Literature and Politics in the late Middle Ages*, ed. C.E. Allmand, 1976, p. 12).

The text is in four books, dealing in turn with the political problems of Europe, the fall of empires in the ancient world, warfare and strategy, and (in the fourth and longest part) the formal manners of conducting a war. The text was written between 1386 and 1389 and was dedicated to Charles VI. The author (c. 1345-1410) abandoned a legal career in Avignon to become a monk at Île-Barbe, near Lyons; cf A. Colville, *La Vie Intellectuelle dans les Domaines d'Anjou-Provence*, 1941, pp. 214-318, and G.W. Coopland, *The Tree of Battles of Honoré Bonet*, 1949, tracing 49 manuscripts of the text (p. 218). The present manuscript is complete, handsomely written on vellum, and dated quite early in the tradition of the text during the Hundred Years' War.

It opens with a table of chapters on p. 1, "*Ci commence le livre appelle labre des Batailles*, Ce livre est devise en iiiii parties . . .", followed by the Prologue (p. 9, "A la sainte couronne de france . . .", the dedication to Charles VI), and Books I (p. 11), II (p. 34), III (p. 63) and IV (p. 73), ending on p. 205 with the dated colophon already quoted.

£3,000-5,000



351 leaves, plus vellum flyleaf, lacking single leaves after ff. 85, 120, 123, 176 and 257, and probably lacking several leaves at end, else complete, gatherings originally of 8 leaves throughout with horizontal catchwords and a few alphabetical leaf signatures, contemporary foliation in roman numerals in red as far as f. 95 and continued in a later (perhaps seventeenth-century) hand in black ink (omitting 127 erroneously) taking no account of the missing leaves which had evidently already gone by then, double column, 37 lines, second leaf begins "et sen vient", ruled in pale brown ink, written-space 212mm. by 153mm., written in brown ink in a small and regular rather clubbed lettre bâtarde with a few decorative cadels in upper margins and a few flourishes in lower margins, headings in red, paragraph-marks throughout (many on every page) alternately blue and burnished gold, 2- to 3-line illuminated initials at the start of every chapter throughout (1218 of them, according to the cataloguer in 1889) in burnished gold on blue and red grounds with white tracery, one 4-line initial (f. 299v), ELEVEN VERY LARGE ILLUMINATED INITIALS WITH PARTIAL BORDERS, the initials 6- to 7-line in formal floral designs in red, blue and orange with fine and delicate white tracery all on highly burnished gold grounds, the borders in designs of coloured flowers and leaves with gold ivyleaves on hairline stems, NINE-LINE INITIAL AND FULL ILLUMINATED BORDER ON FIRST PAGE with full-length coloured and illuminated baguettes to the left of each column and full border of coloured flowers and acanthus leaves in delicate fluffy designs all infilled with hairline stems with gold ivyleaves, two coats-of-arms, one in the outer margin and the other in the lower margin flanked by wildmen and with the helm held by a nimbed angel with multicoloured wings, the arms with virtually contemporary alteration to quarter them with another coat (no doubt when the owner married and tactfully added his wife's arms), FIFTY-ONE MINIATURES in full colour and liquid gold in rectangular compartments the width of a column (i.e. 67mm. wide, except for two which extend across the space between the columns too, ff. 239v and 346v) varying in height from 11 lines to 23 lines (usually about 16 lines, i.e. 90mm. high), first page rather rubbed (especially in the border), one or two wormholes at end, some dampstains in outer margins (sometimes clear, usually insignificant), one initial smudged (f. 115), some miniatures with slight rubbing or spots of wear or smudging, some see-through from the silver in the miniatures now appearing black on the other side of the page, generally however in fine condition with bright clear miniatures and wide margins preserving some prickings and traces of guidewords for the rubricator in the lower margins, late eighteenth-century French green morocco gilt, narrow borders of floral designs and Greek key pattern between double rules, spine in compartments gilt stamped with a spray of leaves in a cornucopia, title gilt "EUTROPIUS DU 14 SIECLE" in second compartment and "M^s. SUR VELIN AVEC MINIATURE" at foot, gilt dentelles, orange silk pastedowns and endleaves, g.e., corners slightly bumped but a fine binding (326mm. by 225mm.)

PROVENANCE

(1) ILLUMINATED FOR YVES DU FOU (d. 1488), of Fou en Poitou, knight, counsellor and chamberlain to Louis XI, Grand Veneur de France (1472), Governor of the Dauphiné (1475), considerable landowner in Brittany and Poitou, and brother of Raoul du Fou, bishop of Angoulême and Évreux (Anselme, *Hist. Généalogique*, VIII, 1733, pp. 703-4). He was a not inconsiderable bibliophile and also owned BN.mss.fr. 111, 12330, 20313, 20314, 22500 and 23084, and he was the dedicatee of the *Jardin des Nobles* of Pierre des Gros, now in the Hermitage in Leningrad (Delisle, *Cabinet des Manuscrits*, II, 1874, p. 367). His arms appear twice on the first page here, azure, a fleur-de-lys argent between two sparrow hawks affronted argent, beaked and membered or; adapted and quar-



tered (as mentioned above and exactly as in the Bibliothèque Nationale manuscripts cited) with *or* a griffin *gules*, presumably the arms of his wife Anne Mourande. If the present manuscript was made for Yves du Fou as a bachelor and subsequently modified on his marriage, then the date of the wedding is a potential *terminus ante quem* for the illumination. Their second son François du Fou died in September 1536 aged 60: he was therefore born in 1476-7 and his parents were very possibly married in the early to mid 1470s, a date which accords well with the style of the manuscript.

(2) In the lower margin of f. 181 is an inscription scratched in blind in a very elegant formal sixteenth-century italic hand, not easily legible but apparently providing a clue as to how the manuscript left the possession of the family: "a danielle de la boucheture avecque sa banierre De Fou" (last three words not certain).

(3) Rebound in France (presumably Paris) in the late eighteenth century.

(4) Alexander, tenth Duke of Hamilton (1767-1852); with the HB monogram (not necessarily, as de Ricci suggested, indicating that a book was inherited from the Duke's father-in-law, William Beckford of Fonthill) and number 391 (or 591). In their time the Hamilton Palace collections were among the finest in Europe. "The Duke" (wrote the Berlin art historian Waagen in 1854, *Treasures of Art*, III, p. 295) ". . . was an ardent lover of all styles of art, and his wealth and long life, and frequent sojourns in different countries of Europe, enabled him to gather together treasures of art of every different kind." The library was sent for sale in our rooms in 1882 (the present manuscript was to be lot 243) but the sale was cancelled and the collection bought *en bloc* by the Prussian Government for the Royal Museum in Berlin. The acquisition caused controversy, and the majority of manuscripts were reconsigned for sale in our rooms, 23 May 1889. The present book was lot 47.

(5) Lord Wardington, with his gilt bookplate on the final flyleaf.

TEXT

The text is a history of the world from the Creation to Julius Caesar, with the stories of Genesis, Troy, the Amazons, Hercules, etc., ending up with the history of Rome. The heading here on f. 1 ascribes the text to Eutropius, the late fourth-century Roman historian, but this is at best only one of many sources (Eutropius' *Breviarium Historiae* goes back only to the founding of Rome, in any case) and the *Hystoires Anciennes* are a thirteenth-century French compilation from sources such as Peter Comester, *Historia Scholastica*, Orosius, *Historiarum Libri*, Livy, Lucan and Suetonius; the complicated textual tradition is partly untangled by Paul Meyer in "Les premières compilations françaises d'histoire ancienne", *Romania*, XIV, 1884, pp. 1-81. The author is unknown, but the first dedicatee may have been Roger, châtelain of Lille (d. 1230). A fragment of six leaves only from another copy of the text was described by H.P. Kraus, *Monumenta*, 1974, no. 28, and is now MS. Ludwig XIII.3 in the Getty Museum (cat. by A. von Euw, III, 1982, pp. 234-7). The text is a grand aristocratic historical fanfare of pageantry, knights, kings, battles, adventures and ancient legends, mingling fact with chivalric fiction and education with amusement.

The text opens on f. 1, "*Cy commence le livre de lestorement du monde, nomme eutropius, et comment dieu forma adam et eve. Quant dieu eut fait le ciel et la terre et les eaues doulces et salées . . .*".



ILLUMINATION

This remarkable manuscript has over fifty miniatures. There are the hands of several different artists, not all of equal skill. The opening miniature is by an excellent painter whose hand does not seem to recur in the volume, though it is similar to that of the miniatures on ff. 4-67v. Features of these paintings include the purply colours (typical of Tours and Bourges) and a bright orange and wine red; shadows are hatched; women and children have pale faces and fair hatched hair; figures sometimes step out of the frames of their miniatures. The style has something in common with the work of the painter whom Dr. König called the Master of Jeanne de Laval (*Französische Buchmalerei um 1450*, figs. 184-186, etc.) and whom Dr. Plummer named the Master of Jean de Sainte-Maure (*Last Flowering*, p. 148); the same kind of colours occur in the early style of the Coëtivy Master too, presumably working in Bourges (Plummer, esp. pl. for no. 50, and J.J.G. Alexander, *Wallace Coll. cat.*, 1980, frontispiece). This is not the work of the Master himself, but it comes from that artistic milieu of Angers-Bourges early in the third quarter of the century. The third artist uses large areas of muted paint, with shadows in wash. He painted the miniatures on ff. 73v, 74v, 79 and 93v. The general style again (to be no more precise) is reflected in the work of the Second Painter of the Oxford Hours, as König calls him (*op. cit.*, p. 254), and it falls into the general Angers/Nantes type. The fourth painter here, and it may include a fifth, painted all the other miniatures in the book, using rather heavy sanguine faces for men but sometimes surprisingly pale grounds and skies; the gold frames are often edged in red too; figures have big noses and expressive mouths. It shows the style that Jean Colombe was to make famous in Bourges.

These tentative comparisons all localise the manuscript along the Loire valley, somewhere on the line of Nantes, Angers, Tours, Bourges, which accords well with the domicile of the first owner, Yves du Fou, in Poitou to the south of this line and in Brittany to the north. To judge from the fourth artist alone, one might place the workshop in Bourges; with the other three painters it may have been further downstream.

The subjects of the miniatures are:

- Folio 1.* The creation of Adam and Eve; God, wearing a long purple robe stands before Adam who is seated naked on the ground surrounded by animals and birds including a lion, a wolf, deer and (in the foreground) a peacock.
- Folio 4.* God stands before Cain and, pointing to blood on the ground, accuses him of the murder of his brother Abel; Cain, holding a hatchet in his left hand, realises with horror the extent of his punishment.
- Folio 6v.* Noah with his wife and three sons attempt to round up various animals and birds and put them onto the Ark which is moored in a small lagoon; in the foreground Japheth is having difficulty catching a peahen.
- Folio 27v.* Abraham is greeted by the three angels who come to tell him that his wife Sarah is to bear him a son; in the background Sarah looks round the door, laughing in disbelief.
- Folio 30.* Lot flees from the destruction of Sodom with his wife and two daughters; his wife looks back and is turned into a pillar of salt; behind, the city tumbles.
- Folio 34.* The Sacrifice of Isaac by his father Abraham; Abraham holds a sword above the head of his kneeling and terrified son; an angel hovers in the background with the ram he is about to substitute for the boy.

Folio 42r. The deception of Isaac by his son Jacob; the ailing and near-blind Isaac lies in a sumptuous canopied bed fondling the back of Jacob's neck which is draped in kid skins.

Folio 54. Esau stands before a labourer who is hewing stones; in the background is the city of Domas with its castellated towers.

Folio 62. Joseph being held back forcibly by the wife of Potiphar, as Joseph struggles out of his garment; in the background is a castle overlooking the river.

Folio 65. Pharoah, seated on his throne consults three astronomers who bear golden instruments: a Chinese pye, a sundial and a quadrant.

Folio 67. Joseph is taken through the city in a carriage drawn by two white horses as the people kneel in obeisance; Pharoah rides by his side.

Folio 67r. Two of Jacob's sons take leave of their father at the start of their journey by donkey to buy corn; one son raises his hat in farewell and the other raises his stick to his donkey.

Folio 73r. Joseph, standing beneath a golden canopy, makes himself known to his brothers who kneel before him; the attendants discreetly leave the room.

Folio 74r. Jacob, sitting beneath a red canopy, listens with joy as his kneeling sons give him tidings of Joseph.

Folio 77. Pharoah, seated on his throne under a brilliant red canopy, gives his hand to the kneeling Jacob who is surrounded by sons; in the background a golden ewer and tumblers rest on a collar.

Folio 79. Joseph, attended by two mourners, leads the coffin of his father Jacob in procession; the three men, dressed in black, are mounted on white horses.

Folio 81. A gory battle scene: mounted upon a white horse, King Ninus weaves a path through his slain enemies; he carries a red pennon; he has a look of grim satisfaction.

Folio 88r. Oedipus, on horseback, finds himself face to face with the sphinx; they stand in front of a large cave surrounded by rocks upon which wild flowers are growing.

Folio 93r. King Adrastus surprises two knights at a duel; standing at the entrance to his chambers, he is attended by a young page in a green doublet.

Folio 109r. The tiger of Phœdrus is killed by Adrastus's army at the gates of Thebes, while onlookers cheer from the castle turrets.

Folio 115. Athenian prisoners are bound and led by their Cretan captors while in the foreground one of their number is burnt alive.

Folio 117. An equestrian battle takes place between the Egyptians and the Scythian Amazons who are avenging their sons; in the foreground, a kneeling Amazon slits the throat of a prostrate Egyptian.

Folio 117r. Accompanied by her attendants, the Queen of the Amazons approaches the drawbridge to a castle; two cities lie beyond.

Folio 119. Hercules and Theseus are fighting the Amazons; a soldier and his horse collapse to the ground as a flaxen-haired Amazon pierces the man through the heart.

Folio 120r. Abandoning their weapons, Hercules and Antheus wrestle one another in a forest clearing.

Folio 130. The death of Hercules; Achelois, with blood pouring down his white horse, verifies that Hercules is dead, while in the background the fighting between the Trojans and the Achaeans rages on.

Folio 138r. Queen Penthesilea leads the Amazons to their defence of the Trojans.

- Folio 139.* King Pyrrhus deep in battle with Queen Penthesilea of the Amazons as their horses step over dying bodies; in the background is a fine castle on a flower-strewn island.
- Folio 142.* King Priam is slaughtered in a temple by Neoptolemus while the city of Troy burns beyond; to the right are two golden pagan gods.
- Folio 145v.* Aeneas, surrounded by followers, stands on the sea shore prior to his departure for Italy; a small boat is rowed in from the great sailing ship which waits in the harbour.
- Folio 153v.* Distraught with anguish, Dido takes her own life as she watches the Trojan fleet sail away with Aeneas aboard; wearing a golden cloak she stands in front of their canopied bridal bed.
- Folio 169v.* Turnus and Draucis are in full debate before King Latinus; the King surrounded by his followers is mediating while a lamb sleeps peacefully at his feet.
- Folio 182v.* Brutus Valerius enters the city of Rome as its new Consul; he approaches the turreted gates to the city surrounded by his soldiers.
- Folio 203v.* Pinioned to a tree, Holofernes is confronted by warriors brandishing slings at him; other soldiers in armour run toward a distant city.
- Folio 204v.* Judith, escorted by two Assyrians and her maid, leaves the city to go to the tent of the waiting Holofernes; a soldier in the background eyes the maid invitingly.
- Folio 206.* Having just decapitated Holofernes as he lay in his bed, Judith hands the head to her maid; behind the canopied bed are the tents of Holofernes' army.
- Folio 217v.* Watched by King Ahasversus, the child Aaman is led to the gallows as the King points an accusing finger at him.
- Folio 231.* Wearing golden armour, Alexander the Great kneels humbly before several priests, one of whom bears a golden tablet with the inscription 'Deus Abraham deus Ysa et deus'; his troops wait beyond.
- Folio 232.* Surrounded by dead soldiers, the Queen of the Amazons kneels before Alexander the Great who is mounted on his white horse Bucephalus; their armies wait beyond.
- Folio 233v.* Alexander the Great protected by golden armour and mounted on his white charger Bucephalus, leads his troops in a mêlée against King Pyrrhus; behind Pyrrhus, whose men are being beaten back, stand two elephants bearing towers full of soldiers.
- Folio 237.* Mustering all their weaponry, Alexander's army kill a fabulous three-horned beast, several of whose victims lie dead at his feet; further troops wait in tents beyond.
- Folio 239v.* Alexander the Great rides at the head of his army against a two-headed monster, several times larger than a horse, with one head like that of a cock and the other like that of an aggressive horse; two soldiers to the left are hiding nervously behind a rock.
- Folio 245v.* The two kings, Alexander and Pyrrhus are engaged in friendly combat on horseback, while their troops cheer them on; beyond lies a city.
- Folio 255.* The army of King Pyrrhus is carried along in great towers on the backs of elephants.
- Folio 270v.* Roman troops deposit their armour at the Temple of Janus whose bronze figure stands beneath a red canopy.

Folio 289r. The Romans and the Carthaginians are engaged in fierce battle; their leaders in golden armour are in the foreground and an elephant bearing troops in a tower on its back stands to one side.

Folio 290r. Quintus Flaminius, mounted on a charger caparisoned in gold brocade, rides at the head of the Roman army to meet the Macedonians in battle.

Folio 322r. The consul Marius, mounted upon a charger caparisoned in blue, captures King Jugurtha after a successful battle which was to end a long war; their troops stand beyond.

Folio 323. King Jugurtha, in chains and with fetters on his ankles, is led to the Roman prison where he will subsequently die; beside him stands Bocchus, King of Mauretania, with whom he had taken refuge until his capture.

Folio 346r. Pompey enters Rome in triumph in a golden carriage, surrounded by his army and several animals including a camel, a donkey and a black dog.

Folio 347. Julius Caesar confers with his Roman senators on military strategy for the conquest of France; beyond, three Salomonic columns appear to tremble as though in an earthquake.

£100,000-150,000

[FRANCE, POSSIBLY PARIS, MID-FIFTEENTH CENTURY]

303 leaves (one blank, 2 further blanks cancelled after f. 129), complete, gatherings mostly of 12 leaves (*iv*⁸⁺¹, *vi*¹⁺¹, *xxii*^b) with horizontal catchwords, mostly double column, 36-49 lines, last section single column, written in brown ink by several scribes in neat fifteenth century cursive bookhands, some calligraphic cadels at top of pages in the last part with grotesque faces and profiles of clerics and others, a few headings in gothic script, spaces left blank for illumination throughout, a few insignificant stains and some marginal wormholes towards the ends, generally in very fine condition (especially for a paper manuscript), nineteenth-century half calf and mottled boards, added title-label gilt "M.S.S. 15TH CENTURY", r.e. (273mm. by 184mm.)

PROVENANCE

(1) The watermarks include a crossbow, type of Briquet 726 (France 1447-1458). The text may have been copied in Paris, to judge from the specialised nature of the last text, probably from an exemplar in several sections since twice the text stops before the bottom of the last page of a gathering and is marked "hic nil deficit" (ff. 45v and 177v) to link it up with the start of the next gathering already copied. ("It is obvious that the *pecia* method was employed in the copy", O'Gorman, p. 138; some caution is needed here, as there is so far no evidence that the *pecia* system survived in Paris beyond the middle third of the fourteenth century.)

(2) Erased name on flyleaf, with the note "Bought at Nantes, 1839".

(3) W. Salloch, *The Middle Ages*, cat. 251, c. 1969, no. 334, bought by the present owner.

TEXT

The volume contains three principal texts. They are:

1. Jacobus de Voragine, *Sermones de Tempore*, Sermons from the Temporal (cf. J.B. Schneyer, *Repertorium*, III, 1971, pp. 221-83), comprising 177 sermons, opening on f. 1, "[S]ermones magistri Jacobi de voragine super temporalibus et incipiunt in prima dominica adventus . . ." (listed by O'Gorman, pp. 139-140), ending on f. 129, ". . . velociter scribentis. Explicit. Explicit prima pars sermonum dominicalium magistri Jacobi de voragine ordinis predicatorum . . . Deo gratias"; followed by Voragine's *Sermones Quadragesimales*, Lenten sermons (Schneyer, p. 238, no. 196), opening on f. 130, "[F]ilia populi mei . . ." (listed by O'Gorman, pp. 140-141), ending on f. 246v, ". . . per omnia secula seculorum. Amen. Expliciunt sermones . . .", followed by an alphabetical table of contents.
2. A summary of the books of the Bible, opening "Quicumque voluerit summare et breviter scire . . .", ending on f. 291v, ". . . Et in fine ponitur contestatio Johannis".
3. Three texts relating to a council attended by the university of Paris in 1406, in French. The first is the speech made by Pierre aux Boeufs, Franciscan theologian, on behalf of the faculty of theology at Paris, in the royal council in the presence of the Dauphin at the Palais Royal in November 1406, called to adopt a position on the problem of the Great Schism of the papacy. The speech opens here on f. 292 "*Cy ensuit la premiere proposition faite ou conseil du Roy . . .* [T]resdigne cler et noble prince . . .", outlining the problem of the Schism. The second is the

attack on the Avignon pope Benedict XIII made at the same council by Jean Petit, theologian famous for his defence of the murder of Louis d'Orleans by the Burgundians, opening here on f. 297v, "*Sequentur proposita per magistrum johannem parvi . . . [T]reshault & tresexcellent prince . . .*", ending on f. 303v. The manuscript concludes with a partial account of the proceedings of this celebrated council, for which cf. C-J. Hefele, *Histoire des Conciles*, tr. H. Leclercq, VI, 1915, pp. 968-1146, and N. Valois, *La France et la Grand Schisme*, III, 1896-1902, pp. 455-476.

Hitherto only two manuscripts of the text of these speeches have been recorded (BN.mss.fr. 23428 and 17221). Valois (*op. cit.*, pp. 471 and 458) calls them "le monument le plus curieux qui subsiste de l'éloquence française au commencement du XV^e siècle" and "pleins de charme et de vie". O'Gorman adds (p. 144, n. 11), "A new edition of this text, based on the three medieval copies, seems most desirable".

LITERATURE

Richard O'Gorman, "Unrecorded Manuscript with Sermons of Jacobus de Voragine and Discourses by Pierre aux Bocufs and Jean Petit", *Manuscripta*, XXVIII, 1984, pp. 138-144.

£1,200-1,800

108 leaves, plus 3 medieval flyleaves, last 3 originally blank, text complete, 4 leaves cancelled before f. 1 (was another text there, before the present binding?), gatherings mostly of 8 leaves (ix⁶, x¹⁰) with catchwords in scrollwork cartouches, leaf signatures, double column, 27 lines, written in black ink in a small and well-formed gothic hand, headings in red, chapter numbers and running-titles in red, INITIALS THROUGHOUT in red or blue (mostly 2-line, one on f. 77 three-line in blue with red penwork), a few careful corrections to the text in a very small hand, one column on f. 62 accidentally repeats the text on f. 61 and subsequently cancelled, a few contemporary sidenotes, sixteenth-century scribbled names in various margins, extensive additions on blank pages at end, a few small stains, first page rather rubbed, a few minor marks, generally in fine condition with wide margins preserving the prickings, CONTEMPORARY BINDING of tawed skin over slightly bevelled wooden boards sewn onto 4 double thongs, binding stamped "IS" (for John Shaw) on each cover, mark of a single central clasp which once fitted over a pin on the lower cover (both gone) and subsequent stubs of a pair of clasps, catches missing, binding repaired [by Sangorski & Sutcliffe, 1945] with part of spine restored, (137mm. by 95mm.)

PROVENANCE

- (1) Wycliffite manuscripts are very difficult to date and localise, like underground or banned literature at any period. Many seem to come from the East Midlands, places such as Northampton and Leicester (Anne Hudson, *The Lollards and their Books*, 1985, p. 189) but the regularity and quality of the script here (which has something in common with MS. Bodley 243, late fourteenth century – *Wyclif and his Followers*, exhib., Bodleian, 1984-5, pl. on p. 49) hints at a London workshop.
- (2) Sir John Shaw, with his initials on the binding and his signature and ownership inscriptions on 6 pages: "s' John Shawe owthe this Boke" (f. 35), "Sir John Shawe" (f. 81), etc., identified as Sir John Shaw who was Lord Mayor of London in 1501, knighted at Bosworth Field by Henry VII (*D.N.B.*, 51, p. 434) but cf. the inscription on f. 107 "John Shawe preest of Sandbach", presumably Sandbach in Cheshire. (The title "sir" in the Middle Ages, translating *dominus* rather than *miles*, applies loosely to any educated gentleman such as a priest.) Wycliffite Bibles were heretical, and hitherto there has been virtually no evidence that any copies were owned by the clergy (M. Deanesly, *The Lollard Bible*, 1920, p. 320) though sometimes distinguished laity had them – such as a Lord Mayor of London, perhaps – "in complete ignorance that they were Wycliffite" (*ibid*). For John Shaw to write his name six times and have his initials on the binding does not suggest fear of imminent prosecution.
- (3) Signature of Thomas Venables, knight, with motto "Peace maisters a lytell", on f. 56; he was knighted in 1544.
- (4) John Hurleston, archdeacon of Richmond, who bequeathed it to John Smallwood, "Nunc me poossidet Johannes Smalwood ex dono Johanni hurleston archi deaconi Richmund cum de hoc seculo ad supernos migravit" (f. 106). Other scribbles include sixteenth-century names of William Lyngam ("th^e true possessor of thys boke", f. 20), John Richardson (f. 79v), Humfrey Barre (f. 80v), John Hatton (f. 91) and John Thorp (f. 105). On f. 108 is Rigiomontanus' famous prophesy on the expected end of the world in 1588, the year of the Spanish Armada.
- (5) "This M.S. Translation of Wickliffe's was given to me 18 May 1851 by my Father in Law Samuel Merriman of Brook Street London M.D. who bought it

ple in baptyſm of te
 minne, & thatt for
 te ſchulden wden in
 him þat was to com-
 me after him, & to
 in this whyanne þe
 ſwerden þe yngel:
 þe wren darpuld in
 þe name of te lord,
 ihu, and whyanne þe
 he had leide on hem
 hondes: þe holy go-
 of cam in to. & þe
 ſpation wʒ langgode
 & profeſſed, and al
 men aucte eude
 men, and he tode in
 to te ſynagoge & to
 he wip criſt þe wo-
 mens diſpunge: & re-
 ſuge of te yngel
 of god, & þe when
 he ſime wren her
 tode & wden not
 carden þe wey of
 þe lord before þe mid-
 night: he tode away

·61·

uen a place of p^{er}son^{es} :
 þat duften þu þing^{es} þat
 we þing^{es} sp^{er}ke an^{der}we
 re : & seist to hem : y
 knowe this : y knowe
 þou^{er} : þu w^{er}ste þu
 gest : and y^{et} men in
 which wele y^{et} knowe
 ten^{en} seist on hem :
 & hadd^e y^{et} knowe of
 w^{er}ste & to a stronge
 anders he^{re} : þat y^{et}
 natu^{er} & wounded flod
 den ander fro þat ho
 us^e : and þu þing w^{er}
 made knowen to alle
 we^{re} & he^{re} men :
 duellen at þessy^e &
 drede seist thou on hem
 alle : & y^{et} w^{er}ste
 den y^{et} natu^{er} of y^{et} lord
 ihu : and many men
 w^{er}sted^e & ca^usen in
 now^{er}stige & religio^{us}
 y^{et} dedis : and many
 of hem þat stien^{en}
 curious þing^{es} : þu^{er}

pp John Fawcett
for the this Book

- more than 50 years ago at a Book Stall at the corner of Bond Street & Blenheim Street – John Ward [d. 1861], Wath Rectory, near Ripon” (enclosed note).
- (6) Sir Leicester Harmsworth (1870-1937); his sale in our rooms, 6 October 1945, lot 2034.
- (7) George Goyder, with his bookplate and notes.

TEXT

The so-called Wycliffite Bible is not only of considerable value as the first full translation of the Bible into English but also as an important Middle English text in its own right. The translation probably began in the circle of John Wyclif (d. 1384, the most famous English heretic) and a complete text was in circulation by the late 1390s. Though sometimes doubted, Wyclif's own role in promoting the translation has been reasserted by S.L. Friseldt, *The Wycliffe Bible*, II, 1969. “No doubt the known view of Wyclif that it was desirable to give the Gospels and the law of the Old Testament in English both contributed to this attribution and gives some authority to the idea that Wyclif, if not the author, was at least indirectly responsible for the achievement. The text exists in two main versions, an early version characterised by its extreme literalisms, and a late version in which most of these have been removed and a more idiomatic rendering is found” (*Wyclif and his Followers*, p. 46). It is this second edition that occurs in the present manuscript. The text was regarded as dangerously heretical and copies could not legally be read or owned without special licence. Manuscripts were generally small and cheap and “were intended for common use among the lower classes. Reading them together in small groups, as the evidence at trials shows that they did, they were in danger of prosecution and even death . . .” (H. Hargreaves in *Cambridge History of the Bible*, II, 1969, 414).

About 235 manuscripts have been recorded, beginning with the lists published by Forshall and Madden in 1850 (present manuscript not recorded) and brought up to date by C. Lindberg in 1970, with a few additions again in A. Hudson, *Lollards and their Books*, p. 7, n. 34. As far as we can trace, the only copies to have come on the market in the last thirty years are:

Sotheby's, 24 July 1956, lot 460 (now Dunedin Public Library)

Sotheby's, 15 June 1959, lot 208.

Sotheby's, 14 December 1977, lot 48 (Bristol Baptist copy, now in Japan).

Boies Penrose sale in Basel, 27 September 1978, lot 1 (also now in Japan).

Quaritch, cat. 1036 (1984), no. 120.

The present manuscript comprises:

Folio 1. “*apostlis dedis*. Theofile first I maid a sermoun of al yinges yⁱ ihc bigan to do . . .” (Acts of the Apostles).

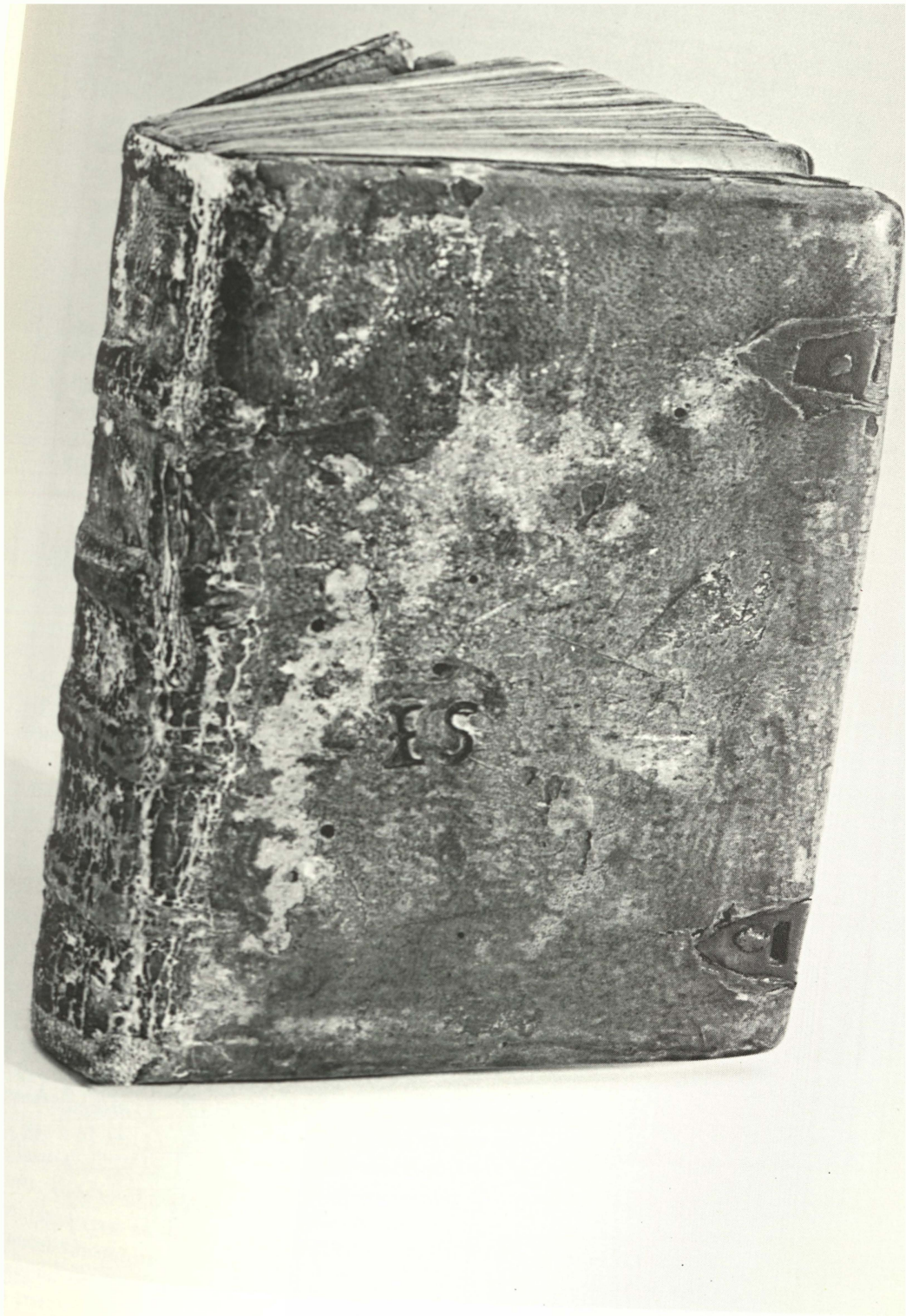
Folio 53v. “*here endiy ye dedis of apostlis: & bigynney a prolog on ye piffle of James*. The ordre of ye sevene epistlis . . .”; f. 54, “*Here endiy ye prolog: & bigynnyy ye pistle of James: Cap.p^m*. Iames ye servaunte of god . . .” (Canonical Epistles).

Folio 75v. “*here bygynnyy a prolog on apocalips*. Alle men yat wolen lyve mekely in crist . . .”; f. 77, “*Apocalips of ihu crist, which god gaf to hym . . .*” (Apocalypse), ending on f. 105 “*. . . be wiy zou alle.Amen*”. There is a heading (only) on f. 108v, “*here begynney a prologe on ye pistle of ian*”.

LITERATURE

Conrad Lindberg, “The Manuscripts and Versions of the Wycliffite Bible, A Preliminary Survey”, *Studia Neophilologica*, XLII, 1970, citing present MS. as no. 214, p. 337.

£12,000-18,000



173 leaves, plus 4 flyleaves from a fifteenth-century choirbook, probably lacking several leaves in the last gathering, else complete, gatherings mostly of 8 leaves (xxii⁷), MUSIC ON EVERY PAGE, 9 lines each of text in a small gothic hand in dark brown ink and of music on a 4-line stave, rubrics in red, some capitals touched in red, some line fillers in red, small initials in red or green (to gathering 10) and red or blue (thereafter), contemporary foliation in red ink on versos of leaves to f. 22v and thereafter numbering the Introits instead of the leaves, OVER A HUNDRED LARGE DECORATED INITIALS in divided red and green or red and/or blue with penwork in several colours extending up and down the margins, some additions in margins (opening words of lections, additional saints, cross-references to chants, etc.), worn, many leaves damp-stained, some leaves rubbed and very used, last few leaves loose, other signs of much use but in sound condition, eighteenth-century blind-stamped calf over wooden boards [rather archaic, perhaps monastic in execution] with border and lozenge pattern of skull and crossbones stamp, central stamp of the Instruments of the Passion, rather worn, clasp defective (230mm. by 157mm.)

PROVENANCE

This is a very early musical manuscript. The Litany is sparse: the only monastic saint is St. Benedict and the only French saint is St. Martin of Tours (f. 167v). Early additions include SS. Hugh and Bruno, both Carthusian saints, and St. Claude of Besançon, whose name hints at an eastern French provenance. The appearance of the book at Mélan in the eighteenth century suggests therefore that it may have been acquired by the Carthusian nunnery at Mélan in the diocese of Geneva/Annecy in the High Savoy, founded in 1292 and suppressed in 1791.

On the flyleaf is the eighteenth-century booklabel "E. Bibliotheca PP. Societatis Jesu Melani".

TEXT AND DECORATION

THIS IS AN EXCEPTIONALLY EARLY GOTHIC MUSICAL MANUSCRIPT, with two forms of stave: ff. 1-48 (quires 1-6) with 5 lines in black ruled on a single grid with the text, and ff. 49-end drawn mostly in red ink on 4 lines on an *ad hoc* basis. Initials are in red, blue and green (the latter was rarely used after the very early thirteenth century) with simple penwork. The manuscript comprises the Temporal (f. 1, First Sunday in Advent), Sanctoral (f. 136v, St. Anthony, 17 January, to St. Thomas, 21 December), and the Office for the Dedication of a Church (f. 163), including a Litany.

£2,000-3,000

111 CISTERCIAN BREVIARY, IN LATIN, MANUSCRIPT ON VELLUM [FRANCE, C. 1230]

228 leaves, 2 leaves cancelled after f. 47 (originally blank but text had subsequently been added), else complete, gatherings mostly of 10 leaves (i⁸, xiii¹²), mostly with numerical signatures, mostly 25-26 lines but varies slightly, written in black ink in a very small angular gothic liturgical hand of typical Cistercian type (cf. lot 44 in the present sale), capitals touched in red, rubrics in red, versal initials throughout in blue or red or sometimes green, DECORATED INITIALS THROUGHOUT (usually at least one on every page), varying greatly in size in red or blue or green with penwork (or sometimes brushwork) decoration in the same or a contrasting colour, often extending into margins including lower margin, many early additions and prayers on blank margins or at ends (some added prayers at ends

in bilatio in domi in in
 uo et tube al le
 Parer cum essem cum eis
 ego seruabam eos quos debisti michi
 alle luita nunc autem ad te uenio
 non rogo ut tollas eos de mundo sed
 ut serues eos a malo alleluia alle
 in ga
 lilei quib admiramini

actuū aploz
 pñū qdē ter

quere in uenie pñū et apertie
 alle
 in nes gence plaudite manib
 iubilate de o in uoce exultationis
 Subietie ipios nobis et gence subpedib
 nostris Glā sciloz amen alle luita
 Ascendit de us in iubila
 tionē et dominus in iu
 et tu be xendit de us in

actuū aploz
 u diez ill' omnia
 annis ere

subsequently erased), some stains, rubbing, wear, signs of use, extremities of some decoration and marginal rubrics partly cropped, generally in extremely good state with strong clean pages, FIFTEENTH-CENTURY BLIND-STAMPED BINDING of tanned calf over wooden boards sewn on 3 bands, ruled in panels with triple lines, stamped with tools of a rosette in a square, a fleur-de-lys in a lozenge, and large rosettes in lozenges and circles, stub (only) of clasp held by metal strip with floral decoration, decorative metal catch on upper cover, binding worn and stained and leather rather defective but sound and unsophisticated (127mm. by 85mm.)

A VERY EARLY MONASTIC BREVIARY WITH PAINTED DECORATION THROUGHOUT.

PROVENANCE

The manuscript is of monastic use (12 lections at Matins) and is Cistercian. The Calendar is graded and singles out 12 readings SS. Bernard (canonised 1174), Malachy (canonised 1190, founded the first Cistercian house in Ireland) and Robert of Molesme (canonised 1222, first abbot of Cîteaux). On the front flyleaf is an added office for St. Peter of Tarantaise (canonised 1191, Cistercian bishop). The office of St. Bernard in the Sanctoral refers to him as "sancti ac beatissimi patris nostri" (f. 126).

The Calendar includes a fair number of French saints singled out for commemoration ("co", written in red), perhaps with a slant towards eastern or north-eastern France but this may only reflect the Burgundian origins of the Cistercian order, SS. Vedast and Amand, Desiderius, Donatian, Translation of St. Martin, Magnus, Rufus, Evurtius, Lambert, etc. St. Robert of Molesmes (canonised 1222) and St. Francis (canonised 1228) are both in the original hand. The manuscript does not include St. Dominic (canonised 1234) or St. Elizabeth (canonised 1235), and St. Edmund of Abingdon (died at the Cistercian house of Pontigny, canonised 1246) occurs only as a later addition. A date of about 1230 is probable, therefore.

The manuscript is thoroughly Cistercian in appearance, austere but very elegantly painted (without gold, which was forbidden), in a very angular and rather archaic script.

TEXT

The book comprises a Calendar (f. 2); the Temporal from the beginning of Advent (f. 9) repeating the Temporal cycle for lections (f. 48) and antiphons (f. 149); the Sanctoral (f. 106); and Common (f. 138), both repeated.

£2,500-3,500

112 FRANCISCAN BREVIARY, IN LATIN, MANUSCRIPT ON VELLUM
[SOUTH GERMANY, POSSIBLY AUGSBURG, FOURTEENTH CENTURY]

369 leaves (3 blank), modern foliation (followed here) omits '277' and therefore reaches '370' by end, lacking one leaf after f. 324 and possibly a leaf after f. 317, else complete, gatherings mostly of 12 leaves (*i*¹⁴, *xxvi*¹¹ [one cancelled before f. 304], *xxxi*¹⁰), mostly with small horizontal catchwords, 15 lines, written in dark brown ink in a formal gothic liturgical hand, many rubrics in red, some rubrics underlined in red, capitals touched in red, some sections with versal initials in red or blue, DECORATED INITIALS THROUGHOUT (2-line, usually at least one on every page) in bright red or dark blue with extensive contrasting penwork, penwork sometimes includes birds and rarely animals (St. Francis preached to birds), SIX VERY LARGE INITIALS (usually at least half-page) in divided red and blue with very fine and elaborate penwork in both colours, last few pages by a later hand,

some extremities of *penwork decoration* just cropped, a few marks and signs of use, generally in fine condition, *nineteenth-century red morocco*, blind-stamped and gilt, title gilt on spine "ORDO FRATRUM MINORUM / MS.SAEC.XV", gilt *dentelles*, marbled endleaves, g.e. (125mm. by 85mm.)

PROVENANCE

(1) The text is Franciscan ("... *incipit ordo fratrum minorum secundum consuetudinem romane curie*", f. 15, the Franciscans followed the Roman use) and the Calendar singles out St. Francis as "*beatissimus*" (4 October, with octave, and Translation on 25 May). The office of St. Francis in the Sanctoral has very large initial (ff. 204-208). Other full double feasts include SS. Anthony of Padua, Clare, and Louis of Toulouse, all Franciscan. The Calendar is also German, awarding 9 readings to the feasts of SS. Boniface and Kylian, and spelling Bernard as Bernhard. The occurrence of St. Ulric in red (4 July) suggests a connection with Augsburg.

(2) There is a partially erased English inscription dated 1852 on the flyleaf; sale in our rooms, 8 July 1957, lot 63.

TEXT

The manuscript comprises: a Calendar (f. 2); the Temporal, according to Franciscan use (f. 15); the Sanctoral (f. 144); the Common (f. 219); and hymns and psalms (f. 232).

£1,200-1,800

113 FRANCISCAN BREVIARY, IN LATIN, ILLUMINATED MANUSCRIPT ON PAPER (CALENDAR ON VELLUM) [ITALY, C. 1455-1500]

300 leaves (22 blank) plus added half-leaf (after f. 84), lacks 2 leaves at beginning and 1 after f. 282 and blanks after ff. 5, 64 and 171, else complete, gatherings mostly of 12 leaves (*i*⁸, *xxvi*¹⁰), c. 33-5 lines, written in brown ink in a small gothic bookhand, rubrics in red, some capitals touched in yellow or red, initials in red (a few left blank), some additions to Calendar, vertical strokes on last page as a friar has marked off the number of times he has heard Mass, a few stains, minimal worming at beginning, generally sound, CONTEMPORARY BINDING of dark leather over wooden boards ruled to a lozenge pattern, lacks clasps, bands broken and covers almost loose, rather rubbed and slightly defective (140mm. by 102mm.)

PROVENANCE

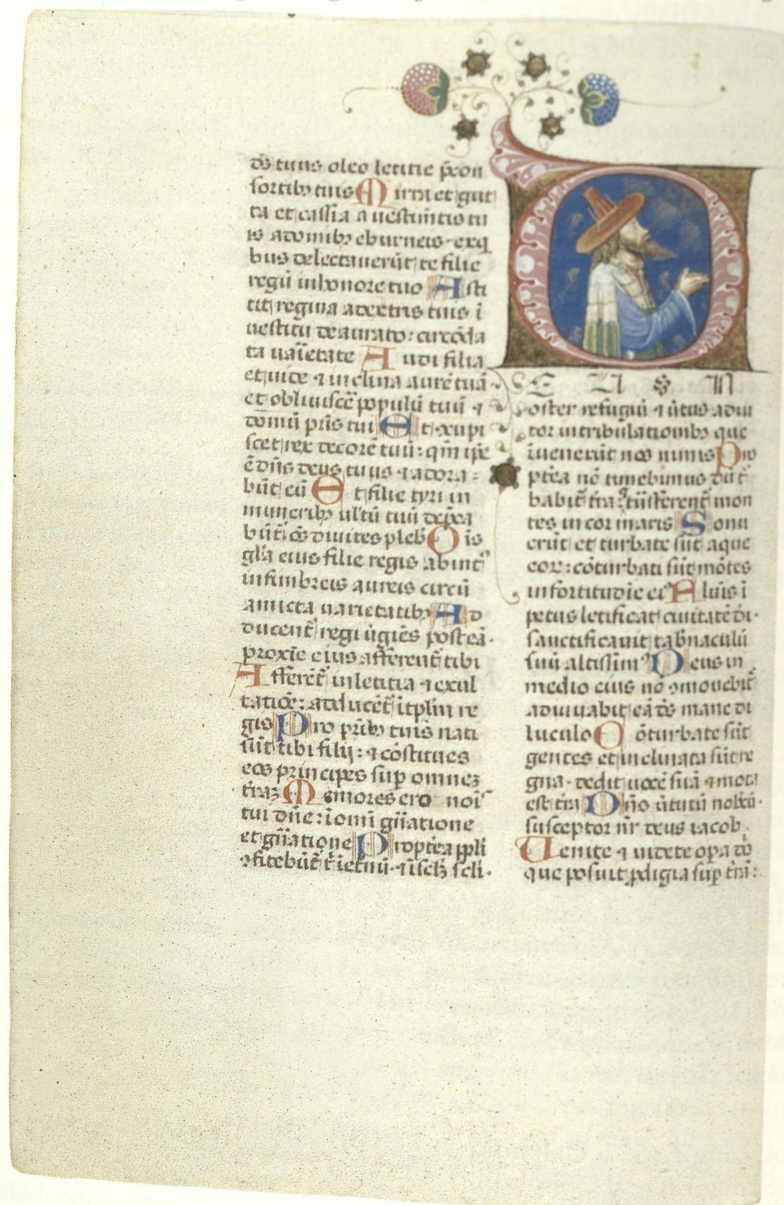
The Calendar is clearly Franciscan. Major feasts (most of them double) singled out in red include St. Francis himself (4 October) and its octave, St. Anthony of Padua (13 July), the Stigmata of St. Francis (20 September) and the translations of the Franciscan saints SS. Clare (2 October) and Louis (8 November). St. Vincent Ferrer (7 April) is in the original hand – and so the book must date from after his canonisation in 1455 – and additions include St. Nicholas of Tolentino (10 September, canonised 1446) and Bernardinus (20 May, translation 17 May, canonised 1450). St. Bernardinus, however, is in the main hand in the Litany (f. 101r).

TEXT

The book comprises: a Calendar; a Ferial Psalter (f. 6); the Temporal (f. 65); and the Sanctoral and Common (f. 173).

£800-1,200

337 leaves (8 blank, 2 further blanks cancelled at end), plus contemporary flyleaf, lacking one leaf after f. 10, else complete, gatherings of 10 leaves throughout with horizontal catchwords and some traces of alphabetical leaf signatures, double column, 32 lines, written in dark brown ink in a rounded gothic bookhand, rubrics in red, versal capitals alternately red or blue (sometimes with simple contrasting penwork), DECORATED INITIALS THROUGHOUT (2-line, often several – and sometimes very many – on a page) in red or blue with very fine penwork infilling and marginal extensions in purple or red, a few larger initials in similar style with very fine penwork (e.g., f. 10v), THIRTY-FIVE LARGE HISTORIATED INITIALS delicately painted in full colour and burnished gold, 3- to 10-line (mostly 7- to 9-line) on highly burnished gold grounds with marginal extensions of foliate gold bezants and lush coloured leaves with swirling penwork stems in brown ink, occasional slight rubbing, small spots of flaking in the gold on f. 18, occasional minor marks, generally IN



VERY FINE CONDITION *with clean pages and wide margins*, CONTEMPORARY BLIND-STAMPED BINDING *of polished brown goatskin over wooden boards sewn on 4 thongs, panelled with double lines, frame decorated with repeated impressions of a ropework tool, central compartment with elaborate interlaced ropework pattern from similar tools, all infilled with stamps of small circular plugs in 2 sizes, stubs only of 4 clasp straps secured by 4 pins each on upper cover, 2 metal catches on lower cover, spine ruled in lattice pattern with small plugs, joints renewed and spine repaired, binding rather battered but still impressive, g.e. (159mm. by 107mm.)*

TEXT AND PROVENANCE

This is a Breviary of Carthusian use. The Calendar singles out for 12 readings (the monastic number) the feast of St. Hugh of Grenoble, 1 April, founder of the Grande Chartreuse, and for Mass with candles for St. Hugh of Lincoln, 17 November, Carthusian bishop. St. Hugh appears in the Litany (f. 82v). Towards the end are instructions for celebrating the divine office "*secundum ordinem cartusiensem*" (f. 326), and the only mark of ownership is a fifteenth-century inscription on the first page "CCxlvii Cartusie", then one letter erased, then "B". The manuscript is attributable to Lombardy by the illumination; the Calendar is consistent with this.

The manuscript comprises: a Calendar (f. 3); a Ferial Psalter (f. 11); a hymnal (f. 77) and Litany; *capitulae* for the whole church year (f. 83v) with the start of contemporary foliation in red ink, for the Temporal and Sanctoral (f. 100v); antiphons for the whole church year (f. 110v); lections for the whole church year (f. 176); the Office of the Dead (f. 323); and constitutions for saying the divine office according to Carthusian use (f. 326). In a normal Breviary the *capitulae*, antiphons and lections are placed together in the various offices; here the pattern reverts to the most primitive form of Breviary with three quite distinct and repeating cycles.

ILLUMINATION

This is a very fine example of Lombard illumination of the third quarter of the fifteenth century. Many great painters were in Milan at that time and a tradition of manuscript illumination was well established by artists such as Giovanni de'Grassi, Michelino da Besozzo, Belbello da Pavia (to whom the present manuscript has in the past been ascribed), the Master of the Franciscan Breviary (cf. R. G. Calkins in *Arte Lombarda*, XVI, 1971, pp. 17-36), and the much-quoted Master of the *Vitae Imperatorum*. The present manuscript seems to be especially close to another Breviary, described by L.S. Olschki, cat. LXXIV, 1910, no. 12. The miniatures here show the typical Lombard faces, tightly drawn with long wispy beards, finely modelled complexions, dancing poses, gold flecked skies and highly burnished gently cusped gold grounds with prickly penwork extensions bursting into lush foliage.

The thirty-five miniatures here are: a renaissance courtier with a big floppy hat and a chain of office round his neck (f. 16); a saintly bishop, possibly St. Ambrose, seen in profile with book and crozier (f. 18); King David leaning forward across his psaltery to pluck its strings (f. 20v); St. John the Baptist pointing to a scroll reading "ECE AGNUS" (f. 23v); a king with a little crown over his wide-brimmed hat, presumably David, with his hands clenched in prayer (f. 26v); St. Francis, holding a cross (f. 29); a bearded saint with a black bird perched on a book (f. 31, ? St. John the Evangelist); the prophet Jeremiah with a scroll (f. 34); St. Peter with keys and book (f. 36v); St. James the Greater, with his staff and bag (f. 40); King David with his sceptre (f. 40v); St. Nicholas, with balls and crozier (f. 45v); a bearded bishop saint with a book (f. 47); another

venerable saint with book and staff, perhaps St. Benedict (f. 49r); St. Paul with book and sword (f. 52v); Isaiah with a scroll (f. 72); a bishop saint blessing (f. 77); Isaiah again preaching and with his name on a scroll (f. 83r); St. Gregory the Great with the dove whispering in his ear (f. 90r); Christ blessing (f. 96); the Ascension of Christ (f. 98); the Holy Dove sending down rays at Pentecost (f. 98v); a monstrance, illustrating Corpus Christi (f. 99); St. Andrew with his cross (f. 100v); Isaiah receiving a vision (f. 176); Moses with the tablets of the Law (f. 188); Jeremiah praying to God (f. 197r); Job patiently enduring his sores (f. 214); Tobit preaching (f. 216); a cardinal saint, perhaps St. Jerome (f. 217); a young soldier in armour (f. 218); Ezechiel with a scroll (f. 219); Hosea with a scroll (f. 222); Amos (f. 223); and St. Luke holding a pen (f. 223).

£10,000-15,000

115 AUGUSTINIAN BREVIARY, IN LATIN, MANUSCRIPT ON VELLUM
[ITALY, POSSIBLY ROME, SECOND HALF OF THE FIFTEENTH CENTURY]

264 leaves, lacking the first leaves of each section and other leaves elsewhere, gatherings mostly of 10 leaves, double column, 31 lines, written in dark brown ink in a very small rounded gothic hand, rubrics in bright red, versal initials throughout the Psalms in red or blue, DECORATED INITIALS THROUGHOUT, usually several to a page, 2-line in blue or red with penwork extensions in the contrasting colour, large 5-line initial on f. 118 in blue with good penwork in red and a little blue, some stains and signs of use, first few leaves slightly defective, generally sound with wide margins, modern red morocco gilt, title gilt "BREVARIUM ROMANUM / SAEC. XIV", g.e. (150mm. by 100mm.)

PROVENANCE

The Calendar and the text are both Augustinian. The Calendar singles out in red SS. Augustine (28 August, and the anniversary of his Conversion, 5 May), Monica (4 May, St. Augustine's mother, with her translation mentioned under 9 April) and Nicholas of Tolentino (10 September, Augustinian, canonised in 1446). It also includes the feast of the Transfiguration, 6 August, and therefore cannot antedate 1456.

In the text St. Augustine is called "*pater noster*" (f. 77) and is the only saint given the title "*pater*" in the Litany (f. 154).

TEXT

The volume comprises: a Calendar (f. 1); a Ferial Psalter (f. 6) followed by a hymnal; and the Temporal (f. 78) with a Litany (ff. 153v-55). It has no Sanctoral.

£1,200-1,800

116 MANUAL, IN LATIN, MANUSCRIPT ON PAPER
[BOHEMIA, C. 1500]

130 leaves (9 blank) plus early paper flyleaf at front and endleaves from a thirteenth-century Lectionary on vellum, apparently complete, gatherings mostly of 12 leaves (v^{10+1}), further blank cancelled at end, 24 lines, written in dark brown ink in a bold gothic script, rubrics in red, capitals touched in red, APPROXIMATELY EIGHTY PAGES WITH MUSIC in 'huf-painted initials' notation on a brown 5-line stave, some calligraphic initials in black, RED PAINTED INITIALS THROUGHOUT, often with flourishes, scribbled additions at ends including designs for large gothic letters on flyleaf, names dated 1552 on flyleaf and f. 1, prayers on last page, some stains and marginal defects, some oxidisation of red paint, other signs of use,

generally in sound condition (for a paper manuscript intended for practical use) and with original margins preserving the prickings and probably in original sewing to judge from medieval sewing guards, modern brown mottled boards (212mm. by 147mm.)

PROVENANCE

Written in eastern Europe for the use of a parish priest. The rubrics include references to *ecclesia*, *sacerdos*, *presbyter*, *chorus* and *diaconus*, and not to *fratres*, *claustrum*, etc. One rubric mentions a procession "*ad sanctum georgium*" (f. 17v).

TEXT

This is a Manual or portable prayerbook for occasional prayers such as Benedictions, Exorcism, Baptisms, the Churching of Women, Visitation of the Sick, the Last Rites, Funerals and Burials, and the Blessing of Pilgrims on their departure and on their return.

£400-600

117 PROCESSIONAL, IN LATIN, MANUSCRIPT ON VELLUM

[GERMANY, FIRST HALF OF THE FIFTEENTH CENTURY]

50 leaves, plus 12 later paper leaves (one blank) and flyleaf from part of a bifolium of a decorated thirteenth-century Psalter with 3 large initials in red and green, complete, gatherings of 10 leaves with traces of catchwords, written in brown ink in 3 sizes of a gothic liturgical hand, a few rubrics in red or underlined in red, MUSIC THROUGHOUT in black notes on a red 4-line stave, DECORATED INITIALS THROUGHOUT in calligraphic designs infilled in red or in painted designs in red, sixteenth-century additions on the paper leaves and on pastedowns, very worn, dampstained and leaves buckled and defective, CONTEMPORARY BLIND-STAMPED BINDING of calf over wooden boards sewn on 2 double bands, blind ruled, central panels stamped with multiple impressions of a bird in a lozenge, 5 metal bosses on each cover, metal cornerpieces, stubs (only) of clasp on edge of lower cover, pin on upper cover, spine with later white painting with added title and shelfmark 'C' in red and 'IV.5' in black, spine very defective, binding worn and warped (150mm. by 110mm.)

The manuscript includes the processions for Palm Sunday and the feast of the Presentation in the Temple. It was intended for monastic use (cf. rubric "*secundum dispositionem altarium in quolibet conventu*" on f. 21) and has the name of an early or original owner on f. 49v, "Fratris Ambrosii de Plawenn", presumably Plauen near Zwickau and south of Leipzig in what is now East Germany.

£400-600

118 PROCESSIONAL OF DOMINICAN USE, IN LATIN, MANUSCRIPT ON PAPER

[ITALY, SEVENTEENTH CENTURY]

92 leaves, plus flyleaves, paginated, complete, written in black and red in a roman hand resembling printed type, rubrics in red, music throughout on a 4-line red stave, red initials throughout, insignificant marks, fine condition, contemporary vellum with later title, mottled edges (146mm. by 104mm.)

The title reads '*Processionarium juxta ritum Sacri Ordinis Praedicatorum*' and the book includes processional chants for many feasts including St. Peter Martyr and the Burial of Friars. It was made for a church which included altars dedicated to the Name of Jesus, the Holy Rosary, and SS. Peter Martyr and Thomas Aquinas, Vincent Ferrer and Katherine of Siena, all Dominican saints.

£150-250

199 leaves (2 blank), single blanks cancelled at each end, else complete, mostly 21 lines, written in dark brown ink by several scribes in a small gothic hand, rubrics in red, capitals touched in red, some rubrics underlined in red, versal initials throughout (usually many to a page) painted in bright red and blue, larger 2-line initials throughout in similar colours often with decorative flourishes, 2- to 6-line initials in red or blue with fine penwork infilling and surround in red with elaborate marginal extensions and flourishes and infilling in green and purple and sometimes gold, flourishes sometimes including rabbits, birds, and grotesques, NINE VERY LARGE INITIALS (7-line) WITH BORDERS EXTENDING INTO THREE MARGINS, the initials in divided red and blue with fine infilling in leafy and floral designs in red infilled with green, yellow and purple and with good full-length extensions in similar designs in colours and burnished gold, TWO VERY LARGE ILLUMINATED INITIALS WITH FULL BORDERS, the first 9-line in leafy designs in colours and gold on gold ground with border including birds, animals and insects, the second 7-line in red and blue infilled with palmette designs in silver (now rather tarnished) and with penwork and coloured border of dragons, some additions in early hands, some wear and stains, extremities of some illumination just cropped, slight rubbing, generally in sound and clean condition throughout, eighteenth-century Flemish calf, spine in compartments gilt with title 'PSALTERIUM' on red-brown label, arms [of Parc Abbey] roughly scraped from both sides of the binding, joints cracked, binding worn, red edges (153mm. by 100mm.)

PROVENANCE

PARC ABBEY, the great Premonstratensian Abbey of white canons on the outskirts of Louvain, founded in 1129 by Godefroid le Barbu, count of Flanders and duke of Brabant, suppressed in 1797 and reoccupied in 1802. It had an important library in the late Middle Ages, and its own scriptorium. The present volume is of Premonstratensian use, and has the Parc Abbey shelfmark "J.theca.XI." (partly erased) inside the upper cover. In 1829, the canons of Parc, in financial desperation, sold their own library at auction (through Henri Baumans, Louvain, 22 October 1829) and before the sale they erased the abbey's arms from the bindings of all the books; cf. É. van Balberghe, "Les Critères de Provenance des Manuscrits de Parc", *Contributions à l'Histoire des Bibliothèques et de la Lecture aux Pays-Bas avant 1600*, Archives et Bibliothèques de Belgique, spec.no. 11, Brussels, 1974, pp. 525-42. A Processional from Parc Abbey was sold in these rooms, 3 July 1984, lot 53. Another Breviary from Parc was bequeathed by Professor Francis Wormald to London University Library (now MS. 815).

TEXT

The manuscript comprises: a Calendar (f. 2), singling out as double feasts SS. Servatius, Division of the Apostles [Cologne], Lambert, Hubert, etc., and as treble feasts SS. Augustine [the Premonstratensians followed the Augustinian rule] and Katherine; a Ferial Psalter (f. 9) followed by Canticles, prayers, a Litany (including many Flemish saints, and St. Katherine marked in red) with further prayers; an abbreviated Temporal (f. 156), Sanctoral and Common (with prayers for SS. Augustine and Katherine, partly in the female form, "famule tue"; the Office of the Dead (f. 185); the Hours of the Virgin, of Premonstratensian Use (f. 191v, "*hore sancte marie virginis ordinis premonstratensis*"); and a prayer for rain.

Ego in flagella patius sum: et dolor meus in
 conspectu meo super. **Q**uoniam iniquitatem meam au-
 minabo: et cogitabo per peccatum meum. **I**n-
 iuria autem mea vinuit et confirmati sunt
 super me: et multiplicati sunt qui oderunt me
 inique. **Q**ui retribuunt mala per bonis
 detrahunt michi: quoniam sequebar boni-
 tatem. **N**e delinquas me domine deus meus:
 ne discesseris a me. **I**ntende mihi adiutori-
 um meum: domine deus salutis mee. **G**loria patri. **A**n-
 nuntiabo domino viam tuam. **V**eni domine in celo ma-
 gna. **E**t veritas tua usque ad nubes. **P**ater noster.
Feria III. Inuitat. **P**rocompemus faciem
 domini in confessione. **V**eni domine. **V**niuersi. **C**oloris.

Domi ne custodiam pro-
 prias meas: ut non
 delinquam in lingua
 mea. **P**osui
 quoniam meo custodiam:
 cum confisteret peccator
 aduersum me. **O**

30 leaves extracted from a volume of at least 268 leaves, bound in order but not consecutively, double column, 26 lines, ruled in red, written in brown ink in two sizes of a gothic liturgical hand, rubrics in red, capitals touched in yellow, folio numbers in roman numbers in upper outer corners of rectos in gold within oblong blue frames and vice versa, 2-line illuminated initials throughout in burnished gold on red and blue grounds with white tracery, 3- to 4-line initials in ivyleaf designs in red, blue and orange with white tracery on a burnished gold ground, very large 5-line initial on f. 9 (cliv) with cartouche left blank for a coat-of-arms, THIRTY BROAD ILLUMINATED BORDERS formed of baguettes beside or between the columns terminating with cusped ivyleaf finials supporting sixteen full borders and fourteen 3-sided borders of burnished gold leaves and small coloured flowers joined by hairline stems and sometimes enclosing lush acanthus sprays and other decoration, THIRTY MINIATURES of three types, a, three column-width in the text itself, b, five large historiated initials (4- to 7-line) and, c, twenty-two sets into the illuminated borders, all painted in full colours and burnished gold, contemporary repairs to 2 margins, some rubbing and staining, a few words of script retouched, other wear, generally very large leaves with wide margins preserving outer prickings, seventeenth-century name 'Chiaves' on f. 1 and 'Dil Secrettario Chiaves' on f. 22, modern vellum lettered on spine 'MANOSCRITTO MINATTO SECOLO XV', g.e.

THIRTY OF THE FINEST LEAVES EXTRACTED FROM A SPECTACULAR ILLUMINATED MISSAL. The pages here include the opening of the Temporal, the Masses for Christmas Day, Easter, Ascension, Pentecost, Trinity Sunday and Corpus Christi, as well as the Canon of the Mass itself, the opening of the Sanctoral and the Mass for the feast of the Annunciation. These are the most important leaves from a Missal which must have been of most exceptional richness. The mention of St. Romanus (f. 24, ccli), patron saint of Rouen, hints at a Rouen origin for the text. Only about half a dozen fifteenth-century Rouen Missals were known to Leroquais, *Sacramentaires et Missels*, III, 1924, of which none is as richly illustrated as this copy must have been.

The style of the miniatures is close to that of Bibl. de l'Arsenal ms.560, a Book of Hours of the Use of Coutances with 13 miniatures (G. Ritter and J. Lafond, *Manuscripts à Peintures de l'Ecole de Rouen*, 1913, pls. LXII-LXIV) which is ascribed by Dr. Plummer (*Last Flowering*, 1982, p. 15) to the Fastolf Master. The style of painting derives from Parisian work of the early fifteenth century and includes starry skies, fields with grass drawn in tufts of yellow, distinctive pink and deep blue colours, and very precisely drawn acanthus sprays in the borders, all of which occur in Rouen in the second quarter of the century. A Book of Hours of the Use of Rouen in similar style was lot 100 in the sale in these rooms, 25 June 1985.

The miniatures here (medieval foliation in parentheses) are:

- Folio 1 (v)*. The Mass of St. Gregory, the saint raising the Host and Christ appearing in the Tomb above the altar among the symbols of the Passion.
- Folio 1 (v)*. A priest kneeling at an altar and raising his soul in the form of a baby to God above (illustrating the Introit "Ad te levavi animam meam").
- Folio 2 (xvii)*. The Nativity of Christ, with Joseph and the ox and ass watching over a wicker fence.
- Folio 3 (xviii)*. The lapidation of St. Stephen who kneels in prayer as two thugs pelt him with stones.
- Folio 4v (xix)*. St. John the Evangelist blessing the poisoned chalice.
- Folio 8 (cl)*. A priest celebrating Mass and elevating the Host as an acolyte stands behind with a candle.



Folio 9 (cliv.). Christ appearing to Mary Magdalene in the Garden; wickerwork fence among the trees and distant view of Jerusalem and a starry sky.

Folio 9 (cliv.). The Resurrection, Christ rising triumphant from the Tomb as the four soldiers lie sleeping.

Folio 10v (clxviii). The Ascension, the Apostles gathered together as Christ's feet disappear into the sky.

Folio 10v (clxviii). Christ in heaven, holding a book and surrounded by seraphim.

Folio 11 (clxxiii). Pentecost, the Apostles and the Virgin with the Holy Dove hovering above them.

Folio 12v (clxxx). The Trinity enthroned, with God the Father and Son seated together and wearing the same robe and the Holy Dove between them.

Folio 13v (clxxxiii). A priest censing an altar on which is a monstrance between two candles, all within a little tent surmounted by an angel.

Folio 14 (ccxv). St. Andrew with a book and x-shaped cross.

Folio 15v (ccxvi). St. Nicholas raising the three children from a tub, watched by an acolyte.

Folio 16 (ccxix). SS. Fabian (dressed as a pope with a processional cross) and Sebastian (holding a handful of arrows).

Folio 17 (no medieval foliation). The Presentation in the Temple, with Mary handing the Child to Simeon watched by an attendant with a basket of doves and a bearded priest.

Folio 18v (ccxxviii). The Anunciation, with Gabriel, watched by God, approaching the Virgin who turns from her prie-dieu.

Folio 19v (ccxxix). St. George in silver armour killing the dragon.

Folio 20v (ccxxxv). St. Anthony, with his book, staff, bell and pig.

Folio 21v (ccxxxviii). The Birth of St. John the Baptist, with a midwife holding out the child to St. Elizabeth who lies in bed reading a book.

Folio 22v (ccxli). St. Peter holding a key and book.

Folio 23 (ccxlvii). St. James the Greater, dressed as a pilgrim with bare feet, staff, travelling pouch, book, and big hat with a cockle shell on the front.

Folio 24v (ccli). St. Lawrence with book and gridiron.

Folio 25v (ccliii). The Virgin kneeling before the throne of God.

Folio 26 (cclvi). St. Augustine holding a crozier and a heart.

Folio 27 (no medieval foliation). The Birth of the Virgin, with an attendant passing the child to St. Anne who lies in a canopied bed.

Folio 28 (cclxiii). St. Michael in armour covered by a red cloak raising his sword to strike at the Devil who lies beneath his feet.

Folio 29v (cclxv). St. Denis holding a crozier and with his own head under his arm.

Folio 30 (cclxviii). All Saints seated together in a grassy meadow, many with their attributes and instruments of martyrdom.

£15,000-20,000

121 PSALTER, WITH CANTICLES AND ANTIPHONS, IN LATIN, ILLUMINATED MANUSCRIPT
ON VELLUM [SOUTHERN NETHERLANDS, MID-FIFTEENTH CENTURY]

94 leaves (last 2 blank), lacking a frontispiece at the beginning and single leaves after ff. 24, 32, 34, 39, 44, 48, 57, 63 and 67, else complete, gatherings originally of 8 leaves throughout, 32 lines, written in dark brown ink in a very small gothic hand (about 13 lines to the inch, which is exceptionally small for a fifteenth-century manuscript), no rubrics, capitals touched in red, versal initials throughout alternately red and blue, ILLUMINATED INITIALS THROUGHOUT (2-line) for each Psalm or canticle in burnished gold on red and blue grounds with white tracery, LARGE BEATUS INITIAL (8-line) AND FULL ILLUMINATED BORDER on f. 1, the initial in leafy designs in colour on burnished gold ground supporting bar border with elaborate knotwork corners, the borders of coloured acanthus leaves and flowers with two birds, infilled with gold leaves with black penwork, LARGE MINIATURE AND FULL BORDER on f. 15v, the miniature in colours and liquid gold in a rectangular compartment with a large initial and 8 lines of text below, border similar to that on f. 1, upper extremities of both borders slightly cropped, both illuminated pages rubbed, other signs of use and wear, generally sound, nineteenth-century English polished calf, brown endleaves (97mm. by 73mm.)

The miniature on f. 15v shows King David kneeling in a grassy meadow with his harp on the ground before him. He is looking up at God and pointing to his eyes, to illustrate the Psalm "Dominus illuminatio mea".

£1,000-1,500

222 leaves (2 blank) plus 4 original endleaves, a blank cancelled after f. 221, else apparently complete, collation i-vii¹², viii⁵ [complete, f. 89 is a single sheet], ix-x⁸, xi², xii¹², xiii-xiv⁴, xv⁶, xvi-xx⁸, xxi¹, xxii-xxv⁸, xxvii², xxviii⁴, with some catchwords, 10 lines, written in brown ink by several scribes in a small gothic liturgical hand, ff. 116-133 by a slightly late hand, rubrics in red, capitals touched in yellow, versal initials throughout in red or blue with contrasting penwork, ABOUT SIXTY PAGES WITH MUSIC on a 4-line red stave, ABOUT SEVENTY-FIVE DECORATED INITIALS (2-line) in red or blue with contrasting penwork, TWO LARGE INITIALS (ff. 1 and 73) in divided red and blue with full-length penwork in both colours, additional prayers at ends and elsewhere, worn, some leaves smudged and rubbed, decorative borders in red on ff. 72v and 115v suggest that there may have been (or were intended to be) added pictures of some sort, SIXTEENTH-CENTURY RED-BROWN MOROCCO GILT with central oval plaques of the Crucifixion between the letters 'S.F.C.F.', arabesque corner-pieces, fleurons on spine, binding worn, lacking ties, mostly detached, g.e. (92mm. by 69mm.)

PROVENANCE

(1) The Litany includes SS. Louis of Toulouse and Louis of France (f. 93v). At the end is a very early list in French of "les festes sollempnelles les comme le dimanche de tout lan" including St. Yvo, the Translation of St. Louis of France, St. Fiacre and St. Louis of Toulouse.

(2) Eighteenth-century armorial bookplate of Browne, with the motto *Nil Desperandum*.

TEXT

The volume comprises: The Office of the Dead (f. 4); the Penitential Psalms (f. 75) and Litany and other prayers; the Commendation of Souls (f. 109v); the Hours of the Cross (f. 117) and a second Litany; and the Passion Sequences (f. 135), marked up with a "c" and an "s" in red for recitation out loud during the re-enactment of the Passion on Good Friday.

£1,000-1,500

PRAYER BOOK IN DUTCH, ILLUMINATED MANUSCRIPT ON VELLUM AND PAPER

[NETHERLANDS, c. 1500]

278 leaves, *apparently complete*, gatherings mostly of 10 leaves (*v*¹⁰⁺¹, *xxiv*⁸, *xxv*⁶⁺¹, *xxvi-xxix*⁸), *outer bifolia of most gatherings on vellum, else on paper, mostly 14 lines, written by more than one scribe in dark brown ink in small gothic hands, rubrics in red, capitals touched in red, one- and 2-line initials in red or blue, some with flourishes, versal initials on f. 111 in gold and silver on coloured grounds, 3-line initials in gold on coloured grounds or in divided blue with red penwork, TWENTY LARGE INITIALS (4- to 9-line) in a variety of styles including highly burnished gold on coloured grounds with naturalistic flowers, tooled burnished gold with delicate purple penwork in leafy designs infilled with coloured wash, divided burnished gold and colours on coloured leafy grounds with full borders of acanthus leaves and leafy tendrils, etc., FIVE VERY LARGE HISTORIATED INITIALS (7- to 8-line) in burnished gold and colours, two of them with FULL BORDERS of flowers in colours and gold, worn, extremities of wide borders cropped, many pages (including illumination) rubbed, some damp stains (mostly marginal, some quite bad), nonetheless a sound little manuscript with many pages in clean condition with some marginal prickings preserved, dark brown sheep gilt of c. 1800), later title label "GEBETBOECK, CODEX MS", yellow edges, marbled endleaves, binding worn (98mm. by 67mm.)*

TEXT

The manuscript comprises devotional prayers in Dutch, including prayers on the Holy Trinity, the Passion of Christ, the Holy Name, many prayers on the Holy Sacrament and the Mass, prayers to the Virgin and many saints including SS. Michael, Reinolt, Barbara, Ursula, etc. There are at least two offers of 100 days' indulgence attributed to a pope Innocent, and prayers ascribed to SS. Augustine, Ambrose, Francis, Thomas Aquinas and Bernard.

ILLUMINATION

The initials are by several hands and some, like those at the end, are of excellent quality. They are on ff. 21v, 41v, 52 (with three-sided border), 73 (enclosing a carnation), 80v, 82, 92 (with two violets), 102v, 141v, 152, 162, 191, 222, 232 (with full border), 239v, 247, 254, and 263 and 271 (both with full borders). The historiated initials are:

Folio 132. A gothic monstrance holding the Sacrament.

Folio 172. A ciborium and a monstrance.

Folio 182. The Christ Child holding the Cross; the border, in the Ghent/Bruges style, includes strawberries and carnations.

Folio 212. The Virgin and Child; the border includes coloured leaves with putti and lions on a burnished gold ground.

Folio 255. St. Augustine with mitre and crozier.

£1,000-1,500

[SOUTH GERMANY, IRSEE ABBEY, C. 1563-66]

211 leaves, plus 2 vellum flyleaves, complete, gatherings mostly of 6 leaves (ii⁺⁺¹, xix⁵ [iii a single sheet], xxxv⁶⁺¹), 17 lines, written-space 98mm. by 64mm., written in pale black ink in an accomplished imitation of an Italian humanistic minuscule with a few flourishes, rubrics in red, blue or liquid gold, calendar in red and black, paragraph marks and line-fillers in red or blue, versal capitals throughout in blue or gold, 2- to 3-line illuminated initials throughout in burnished gold on lapidary tablets, scrolls, plaques, architectural frames, etc., in colours and often festooned with flowers, scrollwork, classical masks, pen drawings, etc., all in an endless variety of styles, TWELVE QUARTER-PAGE MINIATURES or large historiated initials, ELEVEN LARGE HISTORIATED INITIALS (usually 7-line) WITH FULL HISTORIATED BORDERS often painted as if they were miniatures with the central text hanging in front of it on a panel, ELEVEN FULL BORDERS, usually historiated, THREE THREE-QUARTER PAGE MINIATURES and THIRTY FULL-PAGE MINIATURES, all painted in full colour and liquid gold often within frames of burnished gold, some very slight wear and rubbing, a few insignificant stains and marks, generally in VERY FINE CONDITION, late nineteenth- or early twentieth-century orange-brown morocco profusely gilt with strapwork design around paintings of cherubs and standing saints, spine in compartments gilt with cherubs, elaborate clasp in filigree design set with a large oval enamel of an abbot with a crozier and ladder (probably St. Emmeran of Ratisbon whose emblem this is), enamel slightly chipped, edges gilt and elaborately gaufréd and painted with saints, angels, cherubs, flowers, etc., an extreme but appropriate binding (156mm. by 110mm.)

PROVENANCE

WRITTEN AND ILLUMINATED AT IRSEE ABBEY, in the diocese of Augsburg, Bavaria, founded in 1102 by the margrave Heinrich of Ronsperg and suppressed in 1802. The manuscript has a long and detailed colophon in Latin verse on ff. 210-211, recording that the abbot of Irsee, Sebastian Stayger, commissioned this book and ordered it to be written and painted ("hunc scribi et pingi iusserat ipsem librum"), and that his successor Thomas paid the artist, and Paulus Nozius, steward of the Abbey, wrote it, and that these three therefore, by study as well as labour, are the authors of it; and that Wilhelm of Raydenbuch, the priest, was a good friend, and his successor as guest master Urbanus Schuveyger was so much admired and did so much for visitors that this book is to be dedicated to his memory.

Coats-of-arms, pictures of monks, views of the abbey, initials and dates appear in many of the miniatures. It must have been a great collaborative project involving many of Irsee's inmates. Perhaps, as Books of Hours were primarily for lay rather than monastic use and as the book was dedicated in honour of the guest master, it was intended for the guest chamber. There is an irony in the date: the manuscript was still being illuminated in 1566, and in 1568 Pius V decreed the lay use of Books of Hours obsolete. The miniature on f. 190v represents Abbot Stayger, who commissioned the book but died before its completion; beside him is a coat-of-arms with 3 green trees on a white ground surmounted by an abbot's mitre and crozier. On the following page is a miniature of St. Sebastian, Stayger's patron saint. In the miniature on f. 60v, Stayger, with the same arms, is kneeling before St. Sebastian. On f. 53v, Stayger is shown at the Nativity of Christ, with the date 1566 and his initials on his arms "F[rater] S[ebastian] S[tayger]". On f. 107 he is shown dying, with St. Sebastian in attendance. On f. 106 is his funeral: his arms in the border are cracked in



DOMINICA DIE ET
secunda feria ad nonam. V.

DEVS IN AD
IVTORIV
MEVM IN
tende. R. Dñe
ad adiuuan
dum me festi
na. Gloria

patri. Sicut erat HYMNVS

MEmeto salutis auctor
quod nri quodā corpo
ris ex illibata uirgine
nascendo formā sumpseris.

Maria mē grē mē mīa tu nos
ab hoste protege in hora mor
tis suscipe Gloria tibi dñe qui



two and the crossbone arms of Death have triumphed. The final miniatures are in honour of Stayger's successor, abbot Thomas, and show different abbatial arms with the initials "F[rater] T[homas] H" (f. 203).

TEXT

The manuscript comprises: a Calendar (f. 1), singling out in red SS. Ulric (bishop of Augsburg, d. 973), Afra (fourth-century Augsburg martyr), Magnus (founder of Füssen abbey in Bavaria) and the Dedication of Augsburg Cathedral on 28 September; the Hours of the Virgin, of the Use of Rome and of the Observantine branch of the Benedictine Order (f. 9); the Penitential Psalms (f. 89) and Litany, including SS. Ulric, Conrad, Gall, Magnus, Otmar, Afra, etc.; the Office of the Dead (f. 108); prayers for the access to the Altar of the Holy

Ghost (f. 148), and other prayers; weekly commemorations (f. 173); prayers, including one written by pope Sixtus IV (1471-84, f. 182) and the "*Testamentum Iulii pape*" (f. 189, Julius II died in 1513 and Julius III in 1555); Memorials to the Saints (f. 191); and prayers on the Passion of Christ (f. 198).

ILLUMINATION

German Books of Hours are rare, and mid-sixteenth century richly illuminated manuscripts of any kind are most uncommon. This is a profusely illustrated book in fine condition. There are the hands of at least three artists in the miniatures. Up to f. 46 is all by one hand and the first miniature is dated 1563 (f. 7v); figures are small, with little heads and beady eyes, and the style is not unlike that of Berlin HS. 78.D.3, a Nuremberg manuscript of thirty years earlier (P. Wescher, *Beschreibendes Verzeichniss der Miniaturen*, Leipzig, 1931, pls. 222-3). From f. 46 onwards this artist only paints borders and one more full-page miniature (f. 76) and the large miniatures are the work of a second artist. One of his miniatures is dated 1566 (f. 53v). The third artist takes over from f. 199v onwards and supplies the full-page miniatures of the Passion, also in 1566 (f. 201) and for abbot Thomas. His compositions seem better than his technique and they may be copied from engravings or woodcuts.

The subjects of the principal miniatures are:

Folio 7r. The Court of Heaven arranged around the Trinity with the symbols of the Evangelists (that of St. John dated 1563). From left to right of the Cross are figures from the Old Testament, including Moses and David, the Apostles, including Peter and Paul, Martyrs (Nicholas and Laurence among them), Confessors and Virgins. Beneath the souls in Purgatory come people of the world including contemporary figures such as the Emperor Ferdinand I and Pope Pius IV. The Benedictine monk to the left is Sebastian Stayger.

Folio 8r. Gideon and the Fleece, Gideon kneels before the High Priest and shows him the fleece which God has made dry in proof of his existence. In the field, the shepherds look up in consternation at the appearance of an angel. On the opposite page, Moses who is tending the sheep of his father-in-law Jethro, removes his shoes as God appears to him and tells him that he is on Holy Ground. A city lies beyond the wooded landscape. In the historiated initial, Rachel, tending the sheep of Laban, meets Jacob at the well.

Folio 32. Sitting up in a canopied bed, St. Anne is told by the midwife that she has given birth to a girl. The infant is being bathed by several attendants and her crib awaits her. Below, Joachim is with his shepherds in the desert when an angel appears and tells him to go to the Golden Gate to meet his wife St. Anne. Beyond lies the city of Jerusalem.

Folio 32r. The Presentation of the Virgin at the temple. St. Anne holds out the infant to Zacharias. Two onlookers lounge on the steps to the temple. Below, Elijah seated by the brook Jerith, holds a pitcher of water and is brought food by ravens. In the historiated initial opposite, St. Simeon, reciting the Nunc Dimittis, holds the Infant Christ. Below, St. Jerome with his lion kneels in the desert.

Folio 38r. The education of the Virgin Mary at the Temple. Mary stands at the foot of the steps looking at the High Priest Zacharias who will receive her. Behind her wait the aged Joachim and St. Anne with other seated figures. Below, John the Baptist preaches to a crowd gathered around him. The figure of St. Christopher is on the architectural column. On the opposite page in the historiated initial, Lot and his family flee from the destruction of Sodom. Below, St. Francis accompanied by Brother Leo, receives the stigmata.

Folio 46. The Annunciation. Mary, kneeling at a prie-dieu looks up at the angel Gabriel from whom issue the words 'Ave gracia plena dum tecum at Wenatickus Fruckt'. The angel Gabriel dressed in crimson robes holds a sceptre, and beside him, the Dove of the Holy Spirit descends in a ray of light. Lilies stand in a vase on the left.

Folio 46v. The Visitation. Elizabeth kneels before the Virgin in joy for they have both conceived. They are watched by Zacharias from his doorway. Beyond lies the city of Juda. Opposite, the historiated initial shows the Deposition, and below a Benedictine saint fondles a small deer in a landscape.

Folio 53v. The Nativity. Mary kneels in adoration before her infant son lying on the manger. Joseph stands beside her and a shepherd removes his hat in wonder. A host of angels look down from above. An ox placidly contemplates this baby who is lying on its fodder. Below, three shepherds who are warming themselves by the fire, behold in amazement an angel with the message 'Gloria in altissimis Deo DM LXXVI'.

Folio 54. A Roman official takes a census of the people outside the temple upon which hang the arms of the Holy Roman Empire. A street of classical buildings is shown in the historiated initial.

Folio 60v. The Circumcision, the infant Christ is held by the High Priest, while watched by Mary and Joseph another priest takes a knife from a tray. A lamb lies in the foreground. Below, Sebastian Stayger kneels before St. Sebastian at whom archers from across the river point their bows. Opposite, in the historiated initial, the Virgin is seated holding the infant Christ. Below, Herod, from his throne in his palace courtyard, orders the Massacre of the Innocents. Soldiers draw their swords, and a kneeling mother in red, pleads for mercy. A baby is being massacred in the smaller of the two historiated initials.

Folio 66v. The Presentation of Christ at the Temple. St. Simeon holds the infant Christ above the altar while he recites the Nunc Dimittis. A sword symbolically pierces the Virgin Mary to the heart as prophesied by St. Simeon. Below, the Flight into Egypt, and the Miracle of the Sower, Joseph leads a donkey carrying his family past the cornfield, and they are hotly pursued from the distance by Herod's troops. In the historiated initial opposite, a soldier raises his sword to chop off the head of a baby held by its pleading mother. Below the Holy Family rest by a stream, Mary bathes the infant as Joseph brings her dates from a nearby tree.

Folio 70v. Christ among the Doctors. Dressed in black, Christ preaches to the doctors who sit about him in awe. To the right stands the Virgin. Below the long road home continues, and as river runs in front of a castellated city.

Folio 76. The Death of the Virgin. Christ stands beside his mother as she lies, hands clasped together, in a gothic tower. The apostles who are scattered about the world make their way along a winding path towards the tower.

Folio 76v. The Assumption and Coronation of the Virgin. The Virgin is borne aloft accompanied by the angels, SS. Michael and Gabriel. The apostles gather around the empty tomb. An antlered stag stands beyond. Opposite, a decorated border with putti, bunches of grapes and other fruit.

Folio 78. King David kneels in penance in the wilderness, his harp beside him. Below, Jonah is swallowed by the whale. In the background he is being thrown off the ship. Opposite, a confessional, priests in an abbey, presumably representing the Abbey of Irsee.

Folio 88. David watches from a balcony as his messenger bears a letter to Bathsheba who bathes her feet at a pool. Uriah is seen below in the forefront of battle. The tents of David's army stand beyond.



Folio 88v. King David kneels in penance before God, his harp and his crown at his side. A city lies beyond. Below, the Dance of Death. A skeleton claims its victims who with terror on their faces collapse dying in the streets. Opposite, a funeral procession makes its way towards the charnal house by the church; other coffins lie on the ground awaiting burial. In the historiated initial is St. Sebastian holding three arrows.

Folio 107. Sebastian Stayger lies dying as devils, at the foot of his bed, battle for his soul with angels including Michael and Gabriel, and Saint Sebastian. A monk kneels on a red-tiled floor at the foot of the bed.

Folio 107v. Abbot Stayger's funeral in Irsee abbey. Monks face one another across the coffin which is shrouded in black. The border includes two skulls,

one with an owl perched on it, the Stayger arms, a cracked hatchment and putti holding an hour-glass. Opposite, the funeral procession makes its way toward the grave yard where the digger can be seen hard at work. Chickens peck at the ground. In the historiated initial the Saviour holds a lamb and the banner of the Resurrection.

Folio 117. Christ in Judgement, angels blow their horns and Christ puts his feet firmly on the world beneath which a devil shovels lost souls into the fiery furnace while an angel rounds up the saved ones to the left. The battle between devils and angels continues in the border with one poor soul being torn apart. In a tower opposite, four acts of mercy are performed, on the basis of which one soul is saved and is seen leaving the tower on the left.

Folio 147v. The Mass of St. Gregory, Christ wearing his crown of thorns and showing his stigmata appears to St. Gregory and his congregation above the altar. An angel hovers above. In the border and opposite a romantic South German landscape with three flying geese, a meandering river and churches with tall spires, and a city beyond. The initial shows the Stayger escutcheon.

Folio 162. A sainted priest stands before the altar, his acolytes cross the green-tiled floor.

Folio 172v. The Holy Trinity, God the father, the Son and the Holy Ghost wearing identical robes are seated side-by-side on a throne; angels fill the borders on both pages, playing the horn, the lute and others unfolding a banner.

Folio 181v. The Coronation of the Virgin who is standing on the crescent moon and is swathed in a golden light, surrounded by an ornamental border with birds, fruit and putti. Opposite, a romantic Bavarian landscape with a river and hills beyond; in the foreground a peasant is pulling along his donkey.

Folio 190v. Abbot Stayger is visited by his guardian angel as he kneels at his prie-dieu, reading. An hour-glass is placed in front of him. The hatchment of the Abbot is at the foot of the prie-dieu. In the border, a very romantic landscape with a water mill, swans on the river, a man on horseback hunting deer and a peasant with a bundle on his back walking in the distance with his dog. Opposite, monks stand on the bridge to Irsee Abbey watching a boat being rowed toward them.

Folio 191v. St. John on Patmos, writing the Revelation, the eagle at his side; in the sky is his vision of the Virgin.

Folio 192. Historiated initial of St. Sebastian in a pastoral landscape.

Folio 193. The Forty Martyrs.

Folio 193v. Historiated initial of St. Benedict carrying an aspergillum and a wine glass.

Folio 194v. Historiated initial of St. Scholastica; a dove rests upon the book she is holding in one hand, and in the other she bears a crozier.

Folio 195. St. Catherine wearing a red dress, a broken wheel at her side.

Folio 196. Historiated initial of All Saints.

Folio 197. The Last Supper, Christ and the disciples sit at a round table. Judas, dressed in yellow and orange robes (the only disciple without a halo) holds a purse in one hand, as Christ pushes a sop of bread towards him. The other disciples have expressions of dismay, denial and mystification. In the foreground lies a bowl of water and a pitcher for washing feet. An ornamental border.

Folio 197v. The Garden of Gethsemane; Christ is on his knees praying in despair, and above, the spirit of God holds out a cup. In the border, Peter and the two sons of Zebedee lie fast asleep, and in the distance a great multitude

bearing swords and staves cross the bridge, led by Judas. Opposite, an ornamental border with fruit, birds and statuary.

Folio 199r. Ecce Homo, Christ wearing a crown of thorns and a scarlet mantle and with his hands tied in front of him is brought out of Pilate's house. In his left hand he holds a reed. The crowd of priests and soldiers mock and jeer at him. The cross is held above the crowd's heads. Opposite, a border of architectural design.

Folio 200r. The Via Dolorosa, Christ dressed in a purple cloak with a crown of thorns on his head falls under the weight of the cross, as St. Veronica in an Eastern turban approaches him with the vernicle. Behind Christ, Simon the Cyrenian helps carry the cross, a Roman soldier pulling a rope attached to Christ, lashes out with his whip, a soldier on horseback bears a standard with the motto S.P.Q.R. St. John and the Virgin Mary follow in the procession. Opposite, an elaborate architectural strapwork border festooned with garlands.

Folio 201r. Christ, wearing a loin cloth and his hands tied in front of him, is nailed to the cross, a Roman soldier makes a hole in the cross, another soldier digs a hole in the ground, more soldiers jeer at Christ whose purple cloak lies discarded in the foreground, mounted soldiers stand to one side, and Pilate wearing a richly brocaded blue cloak watches the scene; in the background lies the city of Jerusalem. Opposite, an elaborate architectural border including a coat-of-arms.

Folio 203r. The Crucifixion. Christ on the cross with the two thieves on either side; the Virgin Mary swoons at the foot of the Cross and is tended by her companions, a Roman soldier prods the arm of Christ with his spear, many soldiers (some mounted) watch from a distance; in the sky the sun appears on Christ's right, the moon on his left. Opposite, an elaborate architectural border with bowls of fruit.

Folio 206r. Christ is taken down from the Cross, two ladders are propped against the cross, one man removes the nails from Christ's hand, another puts a sling around his body to lower him, at the foot of the cross the swooning Virgin Mary is tended by the Holy women; to the right lies the sepulchre; a coat-of-arms is apparently falling from the cross. Opposite, an architectural border.

Folio 207r. The Entombment. The Body of Christ, wrapped in a cloth is laid in the tomb, the Virgin is at his side, by Joseph of Arimathaea. Nicodemus and Mary Magdalene are present. Jerusalem lies in the distance. Opposite, an architectural border.

Folio 209. The Resurrection, with Christ in triumph on the open Tomb as the soldiers lie sleeping in the foreground; behind is a marvellous glimpse of Jerusalem, and the figures of the Holy Women bearing ointments.

£50,000-70,000

139 leaves, plus 3 medieval flyleaves, lacking 15 leaves (presumably all with miniatures) at the opening of each office, else complete, gatherings mostly of 8 leaves (i¹, ii², iii¹), 16 lines, written in dark brown ink in a small and well-formed gothic liturgical hand, rubrics in red, capitals touched in red, versal initials throughout alternately burnished gold and dark blue with penwork in purple or red, 2-line initials in burnished gold on red and blue grounds with white tracery, TWO LARGE ILLUMINATED INITIALS (4-line, on ff. 132 and 136) and OVER 150 THREE-QUARTER ILLUMINATED FLORAL BORDERS branching from red and gold baguettes and formed of hairline sprays supporting highly burnished gold ivyleaves and small coloured flowers and fruit, prayers added in a slightly later hand on flyleaves, rubrics on ff. 117-117v crossed through, slight worming at end, ink slightly eating through the page on f. 133, generally (apart from missing leaves) IN VERY FRESH CONDITION with clean pages and highly burnished sparkling gold, nineteenth- or early twentieth-century blind-stamped orange-brown calf, nineteenth-century illuminated title-page added "Breviarium Antiquum Romanum" (same title on spine gilt), white watered silk endleaves, gilt clasps and catches embossed with figures of virtues, g.e. (175mm. by 112mm.)

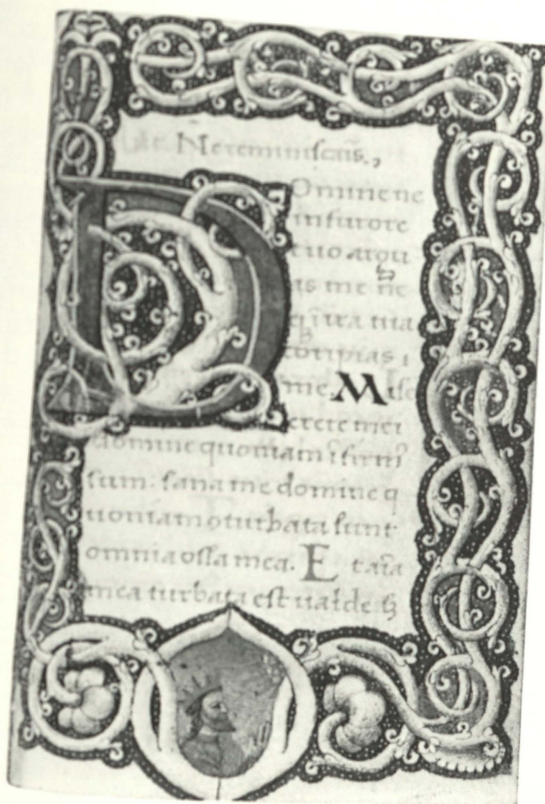
TEXT

Calendar (f. 1), including the Transfiguration, 6 August, which dates the manuscript after 1456, and St. Donatian of Bruges singled out in red on 14 October; the Hours of the Holy Ghost (f. 7) and the Hours of the Cross (f. 10); the Mass of the Virgin (f. 14); the Gospel Sequences (f. 17v); the Hours of the Virgin [Use of Rome] (f. 22); the Penitential Psalms (f. 70) and Litany, including St. Hermes; the Office of the Dead (f. 84); the Psalter of St. Jerome (f. 117v), preceded by an interesting rubric explaining the function of these verses useful for those with worries, illness, at sea or at war and who, because of youth, illness or other cause, cannot recite the whole Psalter; the Verses of St. Bernard (f. 127v); Memorials to Saints (f. 128v) including SS. Hermes and Katherine; and the *O intemerata* (f. 132) and *Obsecro*. Added on the flyleaves are the *Stabat Mater* and the prayer on the Seven Words on the Cross.

£3,000-4,000

126 BOOK OF HOURS IN HUMANISTIC SCRIPT, IN LATIN, ILLUMINATED MANUSCRIPT ON VELLUM
[ITALY (PROBABLY ROME), C. 1460-1470]

130 leaves, complete, gatherings of 10 leaves with horizontal catchwords, 14-15 lines, written in brown ink in a regular small rounded humanistic minuscule, rubrics in red, versal initials in red or blue, 2- to 3-line initials in colours in epigraphic style as if formed of tiny coloured monumental panels shadowed in darker colour and heightened in liquid gold, SEVEN LARGE WHITE-VINE INITIALS (5- to 8-line, mostly 6-line) in highly burnished gold entwined with stems ornamented with delicate brown ink and shaded in yellow, infilled with red, blue and green covered with microscopic dots, FOUR VERY LARGE WHITE-VINE INITIALS WITH THREE-QUARTER OR FULL BORDERS, the initials 6- to 8-line, three of them in white-vine style and one in colours and burnished gold enclosing a gold cross on a green hill, two of the borders enclosing small historiated vignettes, text of first 4 pages almost entirely re-written and border on first page redrawn and rubbed, borders in blue and green and liquid gold added crudely to almost every page, pagination in blue ink within gold parentheses added roughly in the same hand, other wear and signs of use, old (but presumably



126

post-medieval) black leather over thin wooden boards sewn on 3 thongs, binding worn, g.e.
(100mm. by 65mm.)

PROVENANCE

Written in Rome, to judge from the illumination; SS. Silvester and Gregory
(both papal saints) lead the confessors in the Litany.

TEXT

The book comprises: the Hours of the Virgin, Use of Rome (f. 1); the Peniten-
tial Psalms (f. 70) and Litany; the Office of the Dead (f. 89); and the Hours of
the Cross (f. 127v).

ILLUMINATION

The main illuminated borders are on f. 1, enclosing a cartouche for a coat-of-
arms; f. 70, enclosing a vignette of David in prayer; f. 89, enclosing a skull; and f.
127v with the initial itself enclosing a cross on a green hill.

£1,500-2,500

109 leaves (2 blank), lacking a leaf with only a few words of text (and presumably a miniature) after f. 37 and lacking any additional miniatures on separate sheets, else complete, collation i-ii⁶, iii-iv⁸, v¹⁰ [lacking last leaf], vi¹⁰⁺¹, vii⁶, viii⁸⁺¹, ix⁶, x-xii⁸, xiii⁴⁺³ [miniature and ff. 99-100 are added], xiv⁸⁺¹, 16 lines, written in black ink in a small gothic liturgical hand, rubrics in red, Calendar in red and black, capitals touched in red or yellow (sometimes both), line-fillers throughout in blue and burnished gold, versal initials throughout in burnished gold or blue with penwork in black or red, 2-line initial in burnished gold on red and blue grounds with white tracery with radiating black penwork flourishes, TWELVE LARGE ILLUMINATED INITIALS WITH FULL ILLUMINATED BORDERS, the initials 5- to 7-line in lush coloured floral designs or ivyleaves or the tessellated diaper patterns so characteristic of this workshop, the borders in designs of lush curling coloured acanthus leaves and flowers twisting over and over infilled with gold ivyleaves on hairline stems, THREE FULL-PAGE MINIATURES, one within a blue and gold rectangular border with arabesque corner-pieces, the others in arched compartments, all with full borders, some rubbing to the script, a few stains and marks, some pages look rather dusty, generally in good condition, late nineteenth-century dark brown blind-stamped morocco, vellum end-leaves, title gilt, by "C. Cross, Binder to the Queen", g.e. in a brown calf fitted case (153mm. by 113mm.)

PROVENANCE

- (1) Illuminated for the woman shown in the miniature on f. 94v being commended to the Crucifixion by St. Agnes, a patron saint whose name may have been that of the owner. She holds a banderole in verse, "Ihesus nazarene fili dei / qui pro me passus es, miserere mei". The Master of Guillebert de Mets probably worked somewhere such as Tournai and later perhaps in Bruges, but the Calendar of the present manuscript (as Professor James Marrow points out) seems to be that of the diocese of Liège, including SS. Servatius (and translation), Lambert and Hubert in red, and SS. Heribert, Ursmar and Domicianus in black.
- (2) "From the Library of the Court of Arches, Doctors' Commons" (nineteenth-century pencil note at end).
- (3) Bookplate of Margaret Catherine O'Reilly.

TEXT

The manuscript comprises: a Calendar (f. 1); the Hours of the Virgin (unidentified use, Prime antiphon "Quando natus" and capitulum "Hec est virgo" and None antiphon "Ecce maria" and capitulum "Felix namque", f. 13); the Penitential Psalms (f. 56) and Litany; the Office of the Dead (f. 71); the Hours of the Cross (f. 95); the Joys of the Virgin (f. 99v) and the *Salve regina*; the *O intemerata* (f. 102) with Creed and Confession; and two Gospel Sequences (f. 106v).

ILLUMINATION

The three fine miniatures here are all in the style of the Master of Guillebert de Mets, "the most attractive painter of books in the Southern Low Countries" in the first half of the fifteenth century (Delaissé, Waddesdon cat., 1977, p. 104). The artist uses superb rich colours and lush curling borders and very original and striking compositions. The artist takes his name from Arsenal ms.5070, a French text of the Decameron signed by the scribe Guillebert de Mets and illustrated with a hundred miniatures. Winkler, *Flämische Buchmalerei*, 1925, pp.



28-30, lists eighteen manuscripts from the workshop, including ten Books of Hours, and to these can be added several more including the examples sold in these rooms, 18 May 1981, lot 15 (now in the J. Paul Getty Museum), and 3 July 1984, lot 89. Since one manuscript by the Master seems to be signed "Johannes" in the illumination (Lille ms.614), there is a tentative case for identifying the artist with Jean de Pestivien, miniaturist to Jean sans Peur and *valet de chambre* to Philippe le Bon (Delaissé, *Miniature Flamande*, p. 27, no. 12). Some of the manuscripts among works ascribed to the Master of Guillebert de Mets are probably by a second but closely related artist, the so-called Master of the Privileges of Ghent (e.g. Bodleian MS. Rawl.Liturg.c.14, given to the first Master by Delaissé, Waddesdon cat., p. 103, and to the second by Pächt, *Flämische Schule*, I, 1983, p. 33), and the present Book of Hours, which is hitherto unrecorded, seems to fall (as Professor Marrow tells us) somewhere between these two artists with the emphasis on the side of the Master of Guillebert de Mets. The first miniature here has a close parallel in Walters Art Gallery MS. 719, f. 143v, though that manuscript (Professor Marrow adds, kindly complicating the question further) may be by the Master of the Privileges of Ghent copied from a design by the Master of Guillebert de Mets. The subjects of the miniatures here are:

Folio 55v. The Last Judgement, Christ appearing half-length from a blue cloud-burst in a tessellated sky with angels appearing on either side of him bearing a lily and a sword and holding open Christ's cloak to reveal his wounds; far below is the golden orb of the earth, and below that again three dead figures rise from their graves.

Folio 94v. The Crucifixion, with the Virgin on the left and St. John the Evangelist on the right; the Cross set in a rocky ground against a tessellated sky; in the border St. Agnes with her lamb commends a kneeling laywoman towards the Crucifixion.

Folio 101v. The Virgin and Child seated on a huge red cushion with gold tassels beneath a fine green canopy (like that over a four-poster bed) with its curtains hitched back and, on the left, a golden angel with red wings grasps one of these curtains and peers out shyly; tiled floor and tessellated background.

£10,000-15,000

THE HOURS OF ISABEAU DE PONT BRIAND, IN LATIN AND FRENCH, ILLUMINATED
MANUSCRIPT ON VELLUM [NORTH BRITTANY, C. 1420-1440]

133 leaves, plus 14 sixteenth-century flyleaves, complete, one blank at beginning and 4 at end cancelled, gatherings of 8 leaves throughout except for ii² (the pair of full-page miniatures), 14 lines, written in black ink in two sizes of a gothic liturgical hand, rubrics in red, capitals touched in yellow, line-fillers in red and blue and burnished gold, versal initials throughout alternately dark blue and burnished gold with penwork in red or blue (changing to brown in some sections), 2-line initials in same style, five very large illuminated initials (3- to 4-line) in red, blue and burnished gold with elaborate penwork, EIGHT VERY LARGE ILLUMINATED INITIALS WITH FULL BORDERS, the initials 4-line and in elaborate ivyleaf designs in full colours and white tracery on burnished gold grounds, the borders formed of hairline sprays growing from full-length baguettes and supporting gold and coloured leaves and flowers, sometimes with lush coloured foliage, HALF-PAGE COLOURED DRAWING on f. 113r and FOUR LARGE MINIATURES WITH FULL BORDERS and TWO FULL-PAGE MINIATURES, prayers added on original blank at beginning, very many additions in hands of the sixteenth to eighteenth century all over the added leaves at both ends, some wear and rubbing, some pages worn and smudged, extremities of full borders slightly cropped in outer margins, generally sound and in not unattractive condition, sixteenth-century reddish brown calf over pasteboards, covers stamped in gilt with oval plaques of the Crucifixion and the Annunciation and with the name "GUILLEMETTE" (on upper cover) and "DE CARCAING" (on lower cover), spine in compartments gilt with acorn sprays, g.e. (182mm. by 130mm.)

A REMARKABLE BRETON BOOK OF HOURS WITH AN UNBROKEN PROVENANCE FROM THE FIRST OWNER UNTIL THE FRENCH REVOLUTION.

PROVENANCE.

Concealed in the decoration of alternate line-fillers in the Litany (ff. 61v-62) is a long inscription in burnished gold letters saying that the book belongs to Isabeau de Pont Briand and that if anyone finds it and returns it quickly they will have a reward of wine, "*Ces matinez sont yzabel du pont briend qui les trouvera si les range sans les gardez longuement & il ara sans faille une bonne trouvaille dun pot de vin ou de servaise et sera a bien lieu bien aise*". It is extraordinarily unusual to find this kind of inscription actually within the original illumination.

An early eighteenth-century inscription at the end and the many sixteenth- and seventeenth-century family dates on the flyleaves allow us to follow the descent of the book. Isabeau de Pont Briand died in 1449, bequeathing the Book of Hours to her son who gave it to Jacqueline Bertelot. She married Jean de Carcaing, sieur de Chastelet, and the baptisms of their six daughters and four sons are entered at the front, 1513-1530. They were christened at the parish church of Entrain. The fifth child but eldest son, Gilles (born 1519), married Jullienne de Horlande (born 1524) in October 1543 and their first son Etienne was born the following March. It was their twelfth child, Françoise (b. 1559), who was given the Book of Hours by her grandmother. She presented it to her elder sister Guillaumette, apparently on her marriage to Guillaume de Languedoc in 1574. The binding dates from this period and is inscribed 'Guillemette de Carcaing'. Guillaumette's children were born between 1575 and 1589, her youngest son being Geoffroy (b. 1589) who inherited the Book of Hours and gave it in 1624 to his wife Jeanne Pihier (whom he had married in 1614). The names of all Geoffroy and Jeanne's children are given here too, from 1615 to Geoffroy the younger (1636) and Gilles (1640), both born in Rennes. Gilles's family acquired the manuscript, and his daughter Jeanne married into

the Bain family in 1735 and the book descended finally in 1794 to Jacques-Marie Carron who was given it by his uncle Guy-Jean-Joseph Bain, "à la mode de Bretagne". For something like 350 years, therefore, the manuscript passed by linear descent without moving out of the district where it was made.

TEXT

The manuscript comprises: a Calendar (f. 2), singling out in red SS. Yvo of Brittany (19 May, especially venerated in Rennes and Tréguier), William (29 July, bishop of St-Brieuc in Brittany), Leonorius (13 October, Brittany) and Maclou (15 November, and the translation of his relics on 11 July – this is St. Malo, patron saint of Brittany); the Hours of the Virgin (f. 10 – the use is that which Madan suggests is Arras, but it must be north Breton), mixed with the Hours of the Cross; the Penitential Psalms (f. 51v) and Litany, with St Malo first among the confessors and including SS. Brieuc, Leonarius, Samson, Pater-nus, Tugdale, etc., all Breton; the Office of the Dead (f. 66); the Hours of the Passion (f. 90v); the Verses of St. Bernard (f. 104) and other prayers, including several Memorials; the *Obsecro te* (f. 107v) in female form, "michi famule tue", and the *O intemerata* and another prayer to the Virgin for use by a woman ("Deprecor te domina . . . ut intercedas pro me peccatrice famule tue . . ."); the *Quinze Joyes* (f. 114), in French, and the *Sept Plaies* (f. 117), also in French; verses the Apostles are said to have used in honour of the Virgin (f. 120); the Gospel Sequences (f. 121); votive prayers (f. 125v); the *Salve virgo dolorosa* (f. 126v), in verse, and other short prayers.

ILLUMINATION

The manuscript has a large coloured drawing on f. 113v and six large or full-page miniatures. The style is typically Breton, naïve and full of charm, with a splendid disregard for scale (a feature typical of the Rohan Hours and its many Breton derivatives). The subjects are:

Folio 8v. The Pietà, with the Virgin seated in a field of flowers with the dead Christ lying stiffly across her lap.

Folio 9. St. Christopher carrying the Christ Child across a river between rocky crags.

Folio 10. The Annunciation, with Gabriel's announcement on a scroll and the Virgin's reply on the book she is reading.

Folio 51v. David in prayer looking up at God from among sharp rocky mountain tops.

Folio 66. A funeral service, with monks and priests by a bier.

Folio 113v. Christ as the Man of Sorrows surrounded by the Instruments of the Passion.

£7,000-10,000



196 leaves, complete, gatherings mostly of 8 leaves (i^{12}) with horizontal catchwords in cursive script, 15 lines, written in black ink in a good gothic liturgical hand, Calendar in red and blue and burnished gold, rubrics in red, one- and 2-line initials and line-fillers throughout in burnished gold on red and blue grounds with white tracery, PANEL BORDERS THROUGHOUT in the outer margins of every page in designs of hairline stems with burnished gold ivyleaves and little coloured flowers, FIFTEEN LARGE MINIATURES in arched compartments with very large illuminated initials and 4 lines of text at the bottom and with full borders of coloured acanthus leaves and flowers with hairline stems and gold and coloured leaves, some slight rubbing and smudging (sometimes affecting the illumination), a few stains (especially on first few pages), one or two other trifling marks and signs of use, generally in very fine condition with wide margins and bright illumination, eighteenth-century French mottled sheep, spine in compartments gilt, title label "HEURES DE LA VIERGE", r.e. (187mm. by 130mm.)

A FINE PARISIAN BOOK OF HOURS, COMPLETE AND IN GOOD CONDITION

PROVENANCE

The Office of the Virgin is of the Use of Paris, and the Calendar singles out SS. Geneviève, Louis and Denis in gold; the Litany includes SS. Maturinus, Remigius, Fiacre and Germanus, all consistent with Paris. On the last flyleaf is a nineteenth-century label with a gothic monogram and record of purchase from Morgand, of Paris.

TEXT

The manuscript comprises: a Calendar (f. 1), in French; the Gospel Sequences (f. 13); the *Obsecro te* (f. 18v) in female form, "... michi famule N. tue ...", and *O intemerata*; the Hours of the Virgin [Use of Paris] (f. 29); the Penitential Psalms (f. 101) and Litany; the Hours of the Cross (f. 121); the Hours of the Holy Ghost (f. 125); the Office of the Dead (f. 128v); the *Quinze Joyes* (f. 180) and the *Sept Requêtes* (f. 186v), both in French; Memorials to several saints including Maturinus (f. 194, his chapel and relics were kept in Paris by the Trinitarian friars); and the Verses of St. Bernard (f. 195v).

MINIATURES

Parisian miniature painting towards the middle of the fifteenth century was still dominated by the style of the Bedford Master whose influence is clear here in the soft colours and large faces with round noses. Painters such as the Master of the Munich Golden Legend developed the style, and it evolved with strong Netherlandish influence into the work of the Coëtivy and Luxembourg Masters soon after 1450. The present manuscript belongs right in the middle of this stylistic evolution, and it has fifteen colourful and imaginative miniatures.

There is probably the work of at least three artists here. The miniatures of the Annunciation and King David are by a single hand using distinctive greens and greys, and superbly painted red robes. Most of the miniatures in the Hours of the Virgin are by a painter who uses pure colours and a clarity of facial expression and of incidental detail. St. John, the Visitation, the Coronation and at least several of the miniatures towards the end are by a third very similar hand. The borders too are by more than one artist, mostly apportioned by gatherings: quires 1-2, 4-7, the two outer bifolia of quire 8, 9-10 and 13-20 are by one designer, and quires 3, the central bifolia of 8, 11-12 and 21-24 are by a second designer; within these again there may have been more than one practitioner.

The subjects of the miniatures here are:



Folio 13. St. John on Patmos, writing his name on a scroll held by an eagle, as the Devil creeps up behind to steal his inkpot; fine landscape background with mountains and forests and a distant castle.

Folio 29. The Annunciation, set in a gothic interior festooned with tapestries; Gabriel and the Virgin both kneeling.

Folio 55. The Visitation, the Virgin and St. Elizabeth greeting each other with Joseph (an unusual addition in the iconography) peering round the corner and lifting his hat; fine landscape background.

Folio 67v. The Nativity, with the Virgin and Joseph kneeling before the Child in a basket at the foot of a huge richly-hung bed in a ruined stable; a diminutive ox adores the child and a peasant looks through a window.

Folio 74. The Annunciation to the Shepherds in a fine landscape.

Folio 79. The Adoration of the Magi who stand and kneel before the Holy Family outside the stable.

Folio 83v. The Presentation in the Temple, with the Virgin handing over the reluctant Child and a maid bringing doves.

Folio 88. The Flight into Egypt, with a background of forests and mountains and a distant castle.

Folio 95v. The Coronation of the Virgin who kneels before the richly-draped throne of God as an angel flies down from above to place a crown on her head.

Folio 101. David in prayer in a grassy meadow with a distant lake with islands and castles.

Folio 121. The Crucifixion, with richly-dressed crowds on either side.

Folio 125. Pentecost, with the Apostles and Virgin huddled in a small room as the Dove appears overhead.

Folio 128v. A burial service, with two gravediggers lowering a corpse as an acolyte holds a cross and a priest asperges the body and mourners watch; set in a churchyard by a chapel.

Folio 180. The Virgin squeezing milk from her breast so that it flows into the mouth of the Child; set beneath a tent with an angel playing a harp.

Folio 186v. The Last Judgement, with Christ on a rainbow, angels playing trumpets, SS. John the Evangelist and John the Baptist in prayer, and figures arising from their graves below.

£20,000-30,000





BOOK OF HOURS, IN LATIN AND FRENCH, ILLUMINATED MANUSCRIPT ON VELLUM
[ROUEN, C. 1470-90]

118 leaves, plus 4 vellum flyleaves, complete, gatherings mostly of 8 leaves (i¹², iii⁴, ix², xi⁴), 16 lines, written in dark brown ink in a gothic liturgical hand, rubrics in red, Calendar in red and blue and burnished gold, capitals touched in yellow, versal initials and line-fillers throughout in burnished gold on red and blue grounds with white tracery, 2-line initials in leafy designs in colours and tracery on burnished gold grounds, PANEL BORDERS ON EVERY PAGE in outer margins comprising blue and gold acanthus sprays with coloured flowers and leaves (sometimes growing out of gold pots) infilled with tiny gold dots and black tendrils, several large initials with full borders, TWENTY-FOUR SMALL CALENDAR MINIATURES in outer and lower illuminated borders, FOURTEEN LARGE MINIATURES in arched compartments with full borders, slight rubbing of some edges of the full borders, minimal offsetting onto the flyleaf, a few other small marks and signs of use, generally in very fine condition, SIXTEENTH-CENTURY FRENCH Calf gilt, panelled with roll-tooled arabesque borders, fleurs-de-lys in corners, central medallion on upper cover of François 1 (King of France 1515-1547) inscribed "F.R.E.X." and on lower cover of Dido inscribed with her name, binding very worn, rebaked with part of old spine laid on, old shelf label on spine with number 2858, g.e. (170mm. by 120mm.)

PROVENANCE

This is a fine Rouen Book of Hours. The Hours of the Virgin are of Rouen use, and St. Romanus is in gold in the Calendar (23 October) and among the confessors in the Litany. St. Sauveur in gold in the Calendar (6 August) is the Rouen feast of the Transfiguration which became triple there in 1468 (Leroquais, *Livres d'Heures*, I, p. 87), the earliest date for the book. The miniature on f. 112 shows a woman kneeling before the Virgin and Child; she represents the first owner of the manuscript, a woman in a long pink dress and black head-dress.

TEXT

The manuscript comprises: a Calendar (f. 1), in French; the Gospel Sequences (f. 13); the *Obsecro te* (f. 18) and *O intemerata*; the Hours of the Virgin [Use of Rouen] (f. 25); the Penitential Psalms (f. 67) and Litany; the Hours of the Cross (f. 81); the Hours of the Holy Ghost (f. 84); the Office of the Dead (f. 87); and the *Quinze Joyes* (f. 112) and the *Sept Plaies* (f. 116), both in French.

ILLUMINATION

Everything about this manuscript is typical of Rouen in the mid to late fifteenth century: the iconography, the use of a miniature of all four Evangelists together, the colours of the script in the Calendar, and the miniatures themselves which are in the well-known style of the Master of the Geneva Latini. Very closely related manuscripts include Arsenal ms. 562, Morgan M. 167, Waddesdon MS. 12, Bodleian MS. Douce 253, and so on. The first five miniatures here have almost exact parallels in the Playfair Hours in the Victoria and Albert Museum (R. Watson, ed., 1984, pls. IX, XIII-XV and XVII) and the miniatures of the Flight and the owner before the Virgin recur in Waddesdon MS. 12 (cat. by Delaissé and others, 1977, pp. 259 and 263, figs. 17 and 19). The miniatures have great charm and a clarity of colour and detail not easily matched in the products of any other prolific manuscript workshop in France. The subjects here are:

Folios 1-12. Twenty-four Calendar scenes: an aristocratic couple feasting at table; a man emptying a vase of water into a stream; an old man warming himself by the fire; two fish; two rustics digging and pruning; a ram among some rocks; a lover and a girl weaving flowers; an ox; a young couple riding the

same horse; a naked couple in the bushes; a peasant mowing and his wife raking up the grass clippings; a crab; two peasants reaping and binding up sheaves; a sad lion; peasants threshing and winnowing; a virgin with a palm and book; a man trampling grapes as his companion brings another basket of fruit; a girl with a pair of scales; a man sowing and his wife bringing a bag of seed on her head; a scorpion; a peasant knocking down acorns for his pigs; a centaur with a sword; a man killing a pig; and a goat jumping up to eat the leaves off a tree.

Folio 13. The four Evangelists, a quadripartite miniature showing each Evangelist writing and accompanied by his symbol.

Folio 25. The Annunciation, set in a gothic interior with elaborate ceiling and hanging tapestries.

Folio 34v. The Visitation, with two angels behind; set in a fine landscape.

Folio 45. The Nativity, the Child lying on the ground as the Virgin and Joseph kneel in adoration; behind are two angels, the ox and ass, and a group of shepherds peering through the window of the partially ruined stable.

Folio 49v. The Annunciation to the Shepherds, set in a pastoral landscape, with a shepherdess playing with a sheep in the foreground.

Folio 52v. The Adoration of the Magi, richly dressed kings who present their gifts to the Virgin and Child.

Folio 55. The Presentation in the Temple; the Holy Family pass the Child across to Simeon just inside the Temple door through which a landscape can be glimpsed.

Folio 57v. The Flight into Egypt, with the miracle of the sower taking place in the background.

Folio 63. The Coronation of the Virgin who kneels before the throne of God as a tall angel places a crown on her head.

Folio 67. David in prayer, kneeling before his canopied throne in a courtyard; God appears in the sky and an angel with a sword flies overhead.

Folio 81. The Crucifixion, with crowds on either side, saints on the left and pagans on the right.

Folio 84. Pentecost, set in a crowded gothic interior.

Folio 87. A funeral service, set in a gothic church with mourners by the bier and priests at a lectern.

Folio 112. The owner of the manuscript kneeling before the Virgin and Child enthroned in a gothic room.

BINDING

Pairs of medallion heads were often used ornamentally on French bindings of the sixteenth century: Dido and Plato were the commonest pair, but Dido was sometimes paired with François 1. Another example is given by G.D. Hobson, *Bindings in Cambridge Libraries*, 1929, p. 69. The present pair, however, presumably belonged to a Rouen stationer and is extremely rare. One other example occurs on a manuscript of the *Livre des bonnes meours de Jacques le Grand*, Rouen, Bib.Mun.ms.I.7 (Omont 945).

£12,000-18,000

149 leaves (5 blank), lacking single leaves after ff. 14, 81, 117, 120 and 123, else complete, gatherings mostly of 8 leaves (i^v, x^v), 14 lines, written in brown ink by two main scribes in a small and well-formed *lettre bâtarde*, rubrics in bright red, capitals touched in red, line-fillers in blue and burnished gold, versal initials throughout in blue or burnished gold with penwork (occasionally omitted) in red or black, 2-line initials in liquid gold on red and blue grounds with white tracery, NINE LARGE INITIALS WITH FULL BORDERS, the initials 4-line in coloured floral designs on liquid gold grounds and the borders in designs of flowers and coloured acanthus leaves infilled with small gold leaves and hairline tendrils, some added prayers at end, names scribbled at front, some leaves rubbed and waterstained (about 8 of them seriously), generally sound, eighteenth- or early nineteenth-century calf ruled in gilt, gilt printed floral endpapers, g.e., covers detached and secured with an elastic band (102mm. by 72mm.)

PROVENANCE

(1) The illuminated borders resemble the Loire valley style. The Calendar is not graded, but includes the Translation of St. Martin and St. Brice (12-13 November, both Tours feasts) and SS. Arnulph (19 September, Vendôme) and Gerald (13 October, patron of upper Auvergne).

(2) There are sixteenth-century additions at the end including the names François and M. Daron; at the beginning are inscriptions of the Cattin family, Caroline (1687), Charles (1692), Jean Baptiste (1752) and two notes whereby Pierre Cattin, godson of Charles Cattin, gave it to Simon Jacob in 1753.

TEXT

The manuscript comprises: a Calendar (f. 2); the Hours of the Virgin [Use of Rome] (f. 15); the *Obsecro te* (f. 61) and *O intemerata*; the Gospel Sequences (f. 69); the Office of the Dead (f. 82); the Hours of the Cross (f. 118); the Hours of the Holy Ghost (f. 121); and the Penitential Psalms (f. 124) and Litany.

£1,200-1,800

98 leaves (last originally blank) plus 6 contemporary added leaves at end and original flyleaf at front, lacking single leaves after ff. 30 and 63, else complete, gatherings mostly of 8 leaves (i and vii⁶), 21 lines, written in dark brown ink in a rounded and rather clubbed lettre bâtarde, Calendar in red and blue and burnished gold, rubrics in red, capitals touched in yellow, one- and 2-line initials and line-fillers throughout in designs of liquid gold on grounds of blue, brick-red or dark brown, TEN LARGE OR FULL-PAGE MINIATURES with full borders of coloured acanthus leaves and flowers on parti-coloured liquid gold grounds, sometimes with birds, insects, etc., in the borders, worn, many leaves dampstained and cockled (mostly carefully flattened now), some rubbing and smudging of illumination, some extremities of borders very slightly cropped, spots of retouching to first miniatures, other stains and marks, modern (c. 1900) full black morocco blindstamped in style of an early sixteenth-century Flemish binding, title gilt, by Riviere & Son, g.e. (152mm. by 100mm.)

PROVENANCE

- (1) Written and illuminated in Paris, to judge from the style of painting and the entry in gold in the Calendar for St. Geneviève (3 January).
- (2) "W.D. Craig Wright, from his Father, Christmas 1906" (inscription on flyleaf).

TEXT

The manuscript comprises: a Calendar (f. 1), in French, with an entry for every day of the year; the Hours of the Virgin [Use of Rome] (f. 7); the Penitential Psalms (f. 52) and Litany; the Hours of the Cross (f. 64); the Hours of the Holy Ghost (f. 66); and the Office of the Dead (f. 68). Additions at the end include an office for St. Claude, a Besançon saint also honoured in Paris where his effigy was on the bridges across to the Ile de la Cité; prayers to St. Joseph (a late cult, rarely found before 1500); and prayers to God, in French, written for use by a woman ("... que moy pauvre pecheresse ...", etc.).

ILLUMINATION

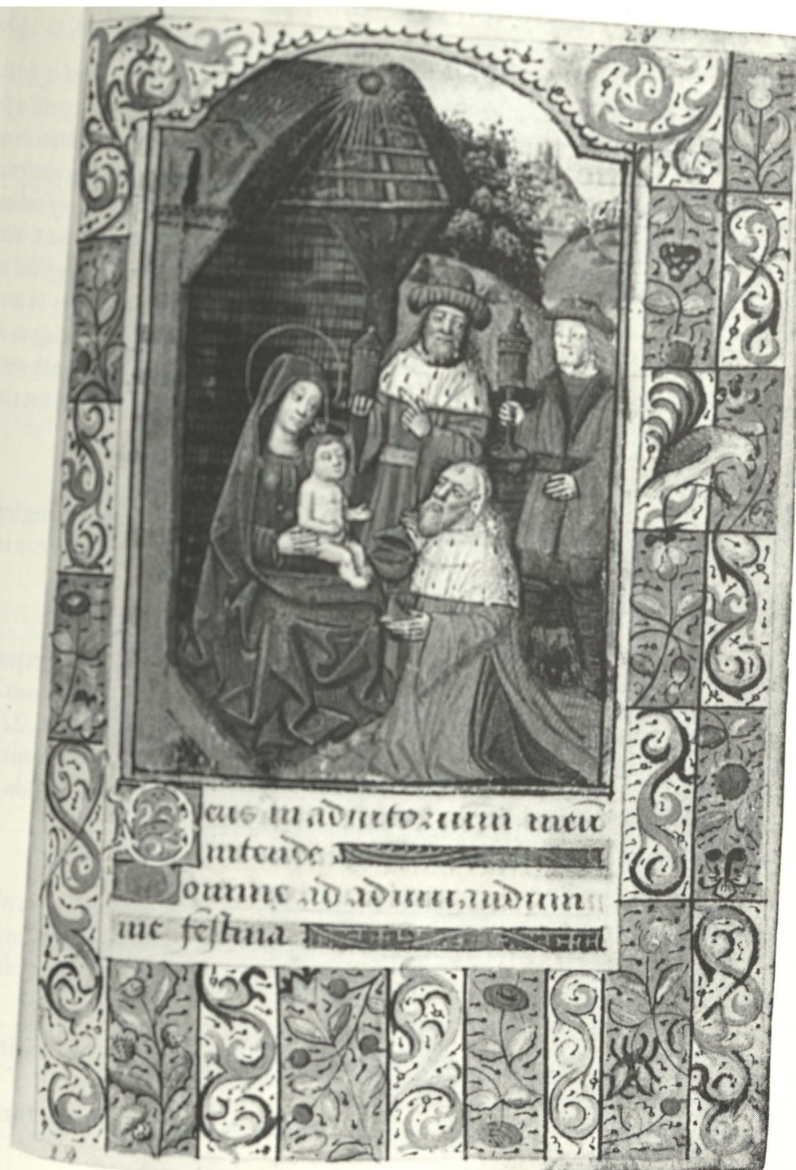
Parisian illumination in the last years of the fifteenth century must have been given a tremendous boost by the trade in printed Books of Hours which needed to be coloured and decorated. This manuscript belongs to the same period and uses the dark colours and clear-cut outlines familiar in woodcuts. The traditional Parisian style typified by the work of Maître François is here giving way to the shadowed faces, brooding eyebrows, classical architecture, and extensive use of liquid gold, all typical of the Loire valley manner of painting. The miniatures are:

Folio 7. The Annunciation, set in a classical interior with the Virgin beneath a red canopy and God appearing at a round-topped window on the upper right; Gabriel's message is on a huge banderole, and Mary's reply is in the upper margin "ECCE.ANSILLA.DOMINI.FIAT.MICHI.SCDM.VERBU[M].TVVM"; full-page miniature within architectural frame.

Folio 14. The Visitation, with the Virgin greeting St. Elizabeth outside the great gate of a city, watched by a maid; landscape background.

Folio 22. The Nativity, with the Virgin and Joseph adoring the Child who lies on a corner of the Virgin's robe within the wattle enclosure of a stable.

Folio 25. The Annunciation to the Shepherds: one shepherd in a big hat explains the news to a seated shepherdess and a man with bagpipes and points to an angel in the sky with a scroll, "Gloria in exselsis deo & in terra pax";



landscape background.

Folio 28. The Adoration of the Magi who present their offerings to the Virgin and Child beside the stable.

Folio 33. The Flight into Egypt, with the Virgin offering the Child an apple as they travel; behind is the miracle of the sower and the pagan image tumbling from its pillar.

Folio 38. The Coronation of the Virgin who kneels before God on a huge wooden throne; two angels crown the Virgin and a third steadies her back.

Folio 52. King David in prayer before an altar in a church, an angel with a sword flying above.

Folio 66. Pentecost, set in a classical rotunda with an inscription around the inside of the dome "VENI.SANCTE.SPIR".

Folio 68. The Raising of Lazarus in a medieval church surrounded by a huge crowd of disciples and watchers.

105 leaves (last blank), lacking single leaves after ff. 13, 47, 49 and 57, and a further blank at end cancelled, else complete, gatherings mostly of 8 leaves (*i*⁴, *ix*⁶, *xv*¹) with a few vertical catchwords, 23 lines, written in brown ink in a regular *lettre bâtarde*, rubrics in red, capitals touched in yellow, one- and 2-line initials and line-fillers throughout in designs of liquid gold on grounds of dark red, brown or blue, 3- to 4-line initials in designs of coloured flowers on liquid gold grounds, FIFTEEN SMALL MINIATURES (8- to 9-line) ALL WITH PANEL BORDERS of coloured *acanthus* leaves and flowers on liquid gold grounds infilled with black dots, ELEVEN LARGE MINIATURES WITH FULL BORDERS, the miniatures in arched compartments with 7 to 9 lines of text below, some slight rubbing and spots of flaking to some miniatures, a few marks and signs of use, generally in good condition, fine eighteenth-century French green morocco, ruled in gilt, spine on compartments gilt with title "HEURE EN LATIN / M.^{ss} S. VELIN EN MINI", marbled endleaves, g.e. (152mm. by 88mm.)

PROVENANCE

The Use of the Office of the Virgin is that of Paris, and the Calendar singles out in red SS. Geneviève and Denis, patron saints of the city; St. Geneviève is in the Litany and Memorials.

TEXT

The manuscript comprises: a Calendar (f. 1), in French; the Gospel Sequences (f. 7); the *Obsecro te* (f. 11v) in the masculine form, "michi famulo tuo"; the Passion Sequence (f. 14); the Hours of the Virgin [Use of Paris] (f. 22); the Hours of the Cross (f. 58); the Hours of the Holy Ghost (f. 60); the Penitential Psalms (f. 63) and Litany; the Office of the Dead (f. 76v); and Memorials to the Saints (f. 98), including SS. Denis, Geneviève and Avia.

ILLUMINATION

This is a fully illustrated Book of Hours with miniatures in the general early renaissance style associated with the name of Bourdichon. Faces are large and sombre, arms are often folded, and there is extensive use of liquid gold. The subjects of the large miniatures are:

Folio 7. St. John on Patmos, his cloak billowing up behind him, writing on a scroll as his angel holds his inkpot.

Folio 22. The Annunciation, set beneath an architectural vault with the Virgin kneeling below a red canopy.

Folio 30. The Visitation, in a landscape with windswept trees.

Folio 38. The Nativity, the Virgin and Joseph adoring the Child as Joseph shelters his candle from the wind; the ox and ass and the walls of the stable behind.

Folio 42. The Annunciation to the Shepherds who gaze up at an angel with a scroll, "Gloria in excel"; landscape background.

Folio 44. The Adoration of the Magi, with the wall of the stable behind.

Folio 54. The Coronation of the Virgin who kneels before God as an angel places a crown on her head.

Folio 60. Pentecost, with rather more than twelve Apostles gazing up at the huge Holy Dove.

Folio 63. Bathsheba bathing in a garden pool under the scrutiny of David who watches from a palace window.

Folio 76v. Job in his sufferings by a ruined castle, being mocked by his well-dressed friends.



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Folio 98. The Holy Trinity, God the Father and Son together with the Holy Dove above; surrounding them are hosts of cherubim and seraphim. The smaller miniatures are SS. Luke (f. 8v); Matthew (f. 9v); Mark (f. 10v); the Virgin and Child (f. 11v); Michael (f. 98v); John the Baptist (f. 99); Peter and Paul (f. 99v); James (f. 100); Stephen (f. 101); Anthony (f. 101v); Denis (f. 102); Nicholas (f. 102v); Katherine (f. 103); Geneviève (f. 103v); and Avia (f. 104, Christ giving her the Sacrament in prison, unusual Parisian iconography, for which cf. P. Perdrizet, *Calendrier Parisien*, 1933, pp. 238-9).

£8,000-12,000



BOOK OF HOURS, IN LATIN AND FLEMISH, ILLUMINATED MANUSCRIPT ON VELLUM
[SOUTHERN NETHERLANDS, C. 1460-80]

134 leaves (6 originally blank), plus 2 original flyleaves at end, complete, gatherings of 8 leaves throughout with all full-page miniatures and ff. 8-11 and 18-19 of text inserted into the gatherings, some traces of catchwords, 17 lines, written in brown ink in two sizes of a rather informal gothic liturgical hand, rubrics in red, capitals touched in red, versal initials throughout alternately blue and burnished gold with penwork in red and black, 2-line initials in burnished gold with bold black outlines on pink and blue grounds with white tracery, a few 3-line initials similar, NINE LARGE INITIALS (4- to 5-line, mostly 4-line) WITH PARTIAL BORDERS of hairline stems with gold and coloured leaves, SIX VERY LARGE INITIALS WITH FULL BORDERS, the initials 4- to 6-line in designs of lush leafy coloured flowers on burnished gold grounds, the borders including coloured acanthus leaves and flowers and a few birds and insects infilled with gold bezants within radiating penwork, SIX FULL-PAGE MINIATURES in arched compartments with full borders, additions to the text and ends and inserted into quire 2, SIX FIFTEENTH-CENTURY COLOURED WOODCUTS cut from a French incunable and pasted onto paper leaves at end, offsets from pilgrim badges on several pages, some slight rubbing and smudging, a few marks and signs of use, generally in very fine condition with wide margins often preserving the prickings, LATE MEDIEVAL PANEL-STAMPED BINDING of polished calf over wooden boards sewn on 4 double bands, each cover ruled and stamped with 4 impressions of a rectangular panel with a floral frame and vertical compartments with a monkey, mermaid, wyvern, lion, deer, lamb and flag, etc., among foliage, and with central band inscribed in gothic script "ora pro:nobis.sancta dei genitrix", lacking clasps, binding rebacked and corners repaired, still a handsome binding with panels clearly preserved, g.e. (187mm. by 135mm.)

PROVENANCE

- (1) There is a contemporary flourished motto and inscription in Flemish and French inside the lower cover, "Het/ Ne vault/ Gehore/ Ende Boonens/ Moy", and the owner has added in Flemish on the first flyleaf the deaths of his wife's mother in 1477, his father in 1482 and his stepmother in 1487.
- (2) L.C. Kervyn, priest, with his ownership stamp on the flyleaf and signature dated 1809 at end.
- (3) Henri Auguste Brölemann, of Lyons, with his armorial bookplate and ticket (cf. *Hidden Friends* exhib., 1985, no. 13 and figs.); sale by his great-granddaughter, Madame Etienne Mallet, in our rooms, 4 May 1926, lot 79.

TEXT

The text is in Latin, but the Calendar and all the rubrics are in Flemish. The book comprises: a Calendar (f. 1); the Hours of the Cross (f. 13); the Hours of the Holy Ghost (f. 21); the Hours of the Virgin, [Use of Rome] (f. 26); the Penitential Psalms (f. 75) and Litany; the Office of the Dead (f. 92); the *Obsecro* (f. 123); the hymn *Gaude Flore Virginali* (f. 125v) in verse; and prayers to SS. Katherine (f. 127) and Barbara. Inserted into this basic text are 2 bifolia with the Lord's Prayer, Creeds and short prayers (ff. 8-11) and, in a good gothic script, a bifolium (ff. 18-19) with prayers to the Holy Sacrament and to the Virgin, with offers of indulgence ascribed here to Sixtus IV (pope 1471-1484) and "den paeus alexander de sesste" (f. 18v), Alexander VI (pope 1492-1503), a *terminus post quem* for the additions and presumably for the binding.

The Calendar includes many Flemish saints, and singles out in red SS. Amand, Amelberga, Denis, Lebuin and Nicasius; the Litany includes St. Bernardinus who was canonised in 1450 (f. 85).



PILGRIM BADGES

Flemish Books of Hours in particular often have offsets from the little pewter or lead badges which could be bought at medieval shrines. Owners would sew these votive emblems onto their hats or into their prayerbooks. The marks left by twenty nine badges on f. 7v here are of exceptional clarity. Sometimes Flemish illuminators painted *trompe l'oeil* pilgrim badges into the borders of Books of Hours: an example is illustrated by E.G. Millar in *Bull.Soc.fr.de Repr. de Mss.à Peintures*, IV, 1914-20, pl. XXXIV and p. 105; the present manuscript includes marks from what seem to have been nos. 15, 16 and 19 in Millar's list.

ILLUMINATION

Provincial Flemish book production still awaits serious study. The miniatures here are painted in distinctive colours including grey and pale green, and resemble the eastern French work of the Master of the Burgundian Prelates. Landscapes here are often carefully painted with twisting tree-lined roads and distant blue fields. The subjects are:

Folio 12r. The Crucifixion, with saints on the left and a nobleman on the right pointing out Christ to a group of soldiers in brown armour; landscape background.

Folio 20r. Pentecost, set under a triple-arched collonade with battlements and inset medallions of Adam and Eve.

Folio 26r. The Annunciation, set in an open-sided pillared building with a landscape on the left.

Folio 74r. King David in prayer on the road outside a medieval walled town; the border includes a peacock.

Folio 91r. A funeral service, with a priest at the altar with an acolyte, choristers singing in their stalls, and mourners hunched up beside a bier; the border includes a big bird.

Folio 122r. The Virgin and Child seated on a road in a landscape; the border includes a jay picking at a snail.

BINDING

The panel stamp clearly impressed eight times here is Weale R. 305, called Bruges by him, c. 1480, but re-used in Ghent in the second quarter of the sixteenth century in conjunction with other panels: Dunn sale, 1913, lot 912 (Basel, 1536), BL.C.8.d.4 (n.p., 1528), Brussels exhib., 1930, no. 183 (Mainz, 1532) and Ghent exhib., 1975, no. 253 (Basel, 1540).

£7,000-10,000

203 leaves, plus 2 contemporary flyleaves, complete, gatherings mostly of 8 leaves (i¹+1¹. xiv¹), 14 lines, written in black ink in a very fine calligraphic lettre bâtarde, rubrics in red, capitals touched in yellow, GRISAILLE ILLUMINATED INITIALS THROUGHOUT (one- and 2-line, usually many to a page) in white and grey on black grounds with liquid gold tracery, 3-line illuminated initials in ivyleaf designs in colour on highly burnished gold grounds, TWENTY-ONE LARGE MINIATURES WITH FULL BORDERS, the miniatures in gently arched compartments with large initials and 4 lines of text below, the borders in designs of coloured flowers and acanthus leaves with birds and grotesques, etc., infilled with tiny gold and black dots, added prayers on blanks at beginning and elsewhere (partly in French), a few stains and smudges (sometimes affecting the miniatures), other marks and spots of rubbing and offsetting, generally in fine condition, eighteenth-century calf with blind-ruled cusped frame, gold printed floral pastedowns, g.e. (142mm. by 100mm.)

AN IMAGINATIVE AND RICHLY ILLUSTRATED FLEMISH MANUSCRIPT.

PROVENANCE

Written for a man shown in the miniature on f. 183v, dressed in green, with a short dagger at his waist and his helmet on the ground before him. The book was written in Flanders, almost certainly in Bruges. The Calendar singles out in red SS. Amand, Basil, Eligius, Bavo, Donatian, etc., and the late feasts of the Visitation and the Conception of the Virgin; the Litany includes SS. Adrian and Leodegar. On the flyleaf is an ownership note in Flemish of "meester geeraer", 1628, and a request to pray for Maria Greis and for the soul of Jacob Dasseigan (d. 19 September 1625). There is a cutting too from a nineteenth-century French catalogue, "d'une grande richesse . . . en ravissantes guirlandes de feuilles . . . il appartient à l'école des van Eyck".

TEXT

The manuscript comprises: a Calendar (f. 3); the Gospel Sequences (f. 16); the Mass of the Virgin (f. 23); the Hours of the Cross (f. 30); the Hours of the Holy Ghost (f. 40); the Hours of the Virgin [Use of Rome] (f. 47); the Penitential Psalms (f. 116) and Litany; the Office of the Dead (f. 138); and Memorials (f. 181) to the Trinity, one's guardian angel, SS. Michael, John the Baptist, John the Evangelist, Peter and Paul, etc., including the relatively obscure St. Judoc (Josse in French, brother of a seventh-century king of Brittany).

SCRIPT

The manuscript is beautifully written in a hand very like that of Nicolas Spierinc, scribe of the Hours of Charles the Bold, the Vienna Hours of Mary of Burgundy, the Hours of Engelbert of Nassau, etc. The grisaille initials throughout give the manuscript a very stately and sombre effect.

ILLUMINATION

The manuscript has twenty-one full-page miniatures. They are full of vitality, colour and imagination, and are very close to the style of the Master of Margaret of York. This painter was working in Bruges in the 1470s and takes his name from a series of books made for Margaret (1446-1503, sister of Edward IV, Duchess of Burgundy, patroness of Caxton), including BN.ms.fr.137 and Brussels BR.MS.9305-6 (Winkler, *Flämische Buchmalerei*, 1925, pl. 46; *Charles le Téméraire* exhib., 1977, pl. 23), described by Winkler as representing the art of Bruges between Vrelant and the Master of the Dresden Prayerbook. Features



of the style include busy little figures with theatrical poses, brightly coloured costumes, pebbles on the ground like little balls, dramatic skies with dark blue skies, etc. (cf. recently, A. von Euw and J.M. Plotzck, *Hss. der Sammlung Ludwig*, IV, 1985, pp. 240-55, describing Getty Museum MS. Ludwig XV.8). Winkler listed five manuscripts by the artist, including a Book of Hours owned by Rosenthal of Munich in 1914. Very closely related miniatures occur in other manuscripts from the same courtly circle of Bruges and Brussels, including the work of Dreux Jean (Delaissé, *Miniature Flamande*, exhib., 1959, no. 177, col. pl. 7; *Charles le Téméraire*, no. 18, pl. 22) and his collaborators variously identified as Philippe de Mazerolles, court painter to the Dukes of Burgundy in Bruges (Winkler, pp. 88-93), and Liévin van Latham (M. Thomas in *Dossiers de l'Archéologie*, XVI, 1976, pp. 84-95, describing the Prayerbook of Philippe le Bon, BN.ms.n.a.fr.16428). The miniatures here are:

Folio 16. St. John on Patmos, a tiny island on a river with houses and castles on either side; the saint holds a book and gazes quizzically at his pen, and his eagle holds his pencease and ink; the border includes a dog and a grotesque.

Folio 23. The Virgin and Child enthroned and listening to music played by angels in a meadow before a city; the border includes a peacock and a grotesque playing a pipe.

Folio 30. The Crucifixion, with saints on one side and Pilate and soldiers on the other; set in a ravine with dark grass and dead trees on one bank and pale grass and gold-flecked leafy bushes on the other; Jerusalem in the distance; the border includes two angels, one with a chalice.

Folio 40. Pentecost, set in a beautiful gothic church with high pillars and a double clerestory (could this be identifiable with an actual Flemish church?); the border includes a girl in a flower and a sleeping dog.

Folio 47. The Annunciation, with the Virgin at prayer in a private chapel wonderfully decked out with fittings including an organ on the wall above the door, a weight-driven clock, etc.; there is a dog asleep on the floor; the border includes a squirrel and a peacock. The clock is a remarkable detail, equal to some of its earliest known representations in art (cf. A. Chapuis, *De Horologiis in Arte*, 1954, pls. 22-27, mostly Burgundian manuscripts) and may be a kind of pun on the title below, *Hore beate marie*, Mary's hours.

Folio 61. The Visitation, set in a dramatic spooky landscape, with cliffs and gothic castles with a storm looming; St. Elizabeth is shown as a harridan with a crumpled pointed cap; the border includes a dog and a grotesque.

Folio 76. The Nativity set in an architecturally improbable stable with the Virgin, the ox and ass (both smiling inanely), an angel and Joseph all adoring the Child, and two shepherds peering over a wall; the border includes a peacock and a grotesque.

Folio 82. The Annunciation to the Shepherds, one with bagpipes, falling in amazement at the message of a tiny angel in the sky; landscape background with a manor house built out on a lake; the border includes a lion grinning at a dog.

Folio 87v. The Adoration of the Magi who arrive chatting to each other at the stable; the border includes two birds.

Folio 93. The Presentation in the Temple, set in a gothic church with a receding side aisle and a rood loft; the border includes two birds.

Folio 98v. The Massacre of the Innocents, with Herod giving instructions to his chancellor and soldiers carrying out their task among ruins; the border includes birds.



Folio 108. The Flight into Egypt, with the donkey drinking in a stream beside a medieval watermill; in the background even the towering rocks seem to be bowing in adoration, and the pagan statue falls from its pillar; the border includes a cock and a grotesque.

Folio 116. David in prayer at a wayside chapel; fine landscape background with houses and castles and a medieval gateway; the border includes a bird and a grotesque.

Folio 138. The Raising of Lazarus, set in a churchyard leading to a view down a village street; the border includes a bird and a grotesque covering its face with a cloth to ease the smell from Lazarus's body.

Folio 172. The Pietà, with the holy women and St. John adoring the Body of Christ beside Golgotha; the border includes a puppy and a bird.

Folio 181. The Trinity enthroned, under a canopy held open by two angels; the border includes a duck swimming and a goose preening itself.

Folio 183v. The owner of the manuscript kneeling at a prie-dieu and being commended by his guardian angel; a glimpse of a landscape is visible through the window; the border includes grotesques.

Folio 186v. SS. Peter and Paul standing on a terrace overlooking a rural landscape with a lake; the border includes a bird and a grotesque.

Folio 189v. St. George on horseback killing the dragon as the princess cowers behind a rock; landscape background with a cottage among the trees and a distant city; the border includes a phoenix and a bird with a grotesque face on its back.

Folio 194. St. Francis receiving the stigmata from a Crucifix as Brother Leo hunches up in the foreground; the border includes two birds.

Folio 197. St. Katherine sitting on the floor by a throne, apparently winding wool with an implement on her lap; part of a wheel and her sword lie in the foreground; beyond is a view of a castle behind a wall; the border includes grotesques.

£25,000-35,000



2 leaves, double column, each c. 80mm. wide, 20-25 lines, written-space, c. 285mm. by 240mm., written in black ink in a fine large Estrangelo hand, rubric and Harmony on the Gospels in red, the Eusebian canon and Ammonian sections in the margins, quire number or catchword on one folio, chapter and verse reference written in upper margin of one leaf in a nineteenth-century hand, some damage on upper margin of one leaf and on outer edge of the other, but generally VERY IMPRESSIVE LEAVES IN FINE CONDITION, loosely inserted in nineteenth-century cloth folder (c. 320mm. by 230mm.)

AMONG THE EARLIEST SURVIVING OF ANY MANUSCRIPT OF THE BIBLE

PROVENANCE

(1) Probably written in Edessa, capital of Mesopotamia, the centre for Christian Syriac writing in the sixth century.

(2) Alexander, Lord Peckover of Wisbech (1830-1919; de Ricci, *English Collectors*, p. 166); perhaps two leaves from the same group of leaves as lot 350, sold in our rooms as part of his estate 3 April 1933.

(3) The Hon. Alexandrina Peckover; sold as part of her estate in our rooms, 4 April 1949, lot 205; bought by Maggs; Messrs. Breslauer, cat. number 102, no. 1 (bought by the father of the present owner).

TEXT

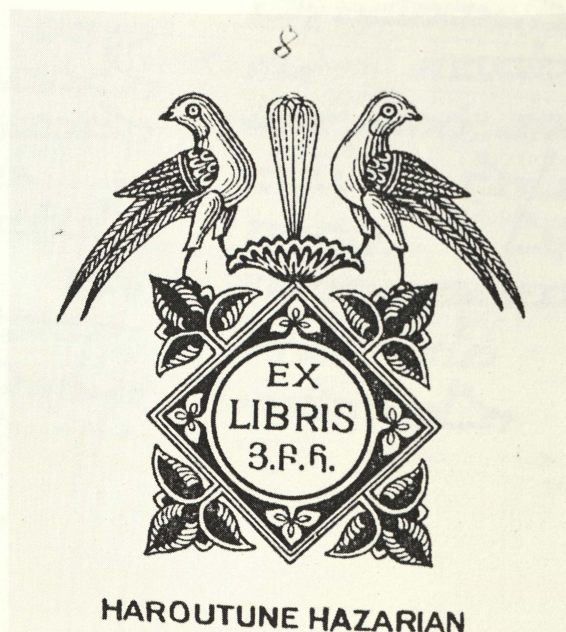
THE LEAVES INCLUDE PERHAPS THE BEST-KNOWN OF ALL LINES FROM THE BIBLE, THE OPENING WORDS OF ST. JOHN'S GOSPEL, "IN THE BEGINNING WAS THE WORD . . ." (I, verses 1-19); the second leaf contains text from the Gospel of St. Mark (IX, verses 34-50), in Syriac, in the Peshittā, or 'simple' version proscribed by the radical fifth-century bishop Rabbūlā of Edessa (411/12-435). He included the Diatessaron in the Peshittā, so that it contained all the canonical books of the Old and New Testament except for 2 Peter, 2 and 3 John, Jude and the Apocalypse. This became the form of the Bible used exclusively by the Syrian church.

Edessa was the earliest seat of Christianity in Mesopotamia. Legend maintains that king Abgar Ukkāmā corresponded with Christ and that Addai brought a mission and perhaps the Holy Shroud to the city after the Ascension. The Syriac language had its first literary use in Edessa in the very earliest centuries of Christianity. The Syriac Bibles made in Edessa are in many cases the earliest and closest evidence for lost originals of ". . . the Greek text as read in Antioch about AD 400" (F.C. Burkett, *Early Eastern Christianity*), but it was in the sixth century that Syriac literacy reached its zenith in all branches of religious and secular writing. Messrs. Breslauer's catalogue compares the present leaves with B.L.Add.MS 14459, the earliest known Peshittā New Testament, dated either AD 528 or 538, in which the size of the text area is practically identical. As sixth century, these leaves are among the handful of the very earliest manuscripts of any version of the New Testament, from the finest period of Syriac Bible production.

£5,000-8,000

The following thirty-three lots are from the library of Haroutune Hazarian. He was born in 1886 in Caesaria, Turkey and emigrated to New York in 1907, established himself in the fur trade and became emersed in both the Armenian church and cultural life. An eccentric at heart, he lived for many years in the Chelsea Hotel where he entertained his artist friends and kept a pet leopard. Hazarian was part of the generation of Armenians who made possible the retention of Armenian identity as a national group. He became treasurer and president of all important Armenian associations and cultural events. In 1917 he realised that Armenian art (much of which had been pillaged from monasteries, churches and private homes after the genocide in 1915) was being dispersed and lost to the Armenian nation. He decided to dedicate himself to the recovery of the treasures of the Armenian people, and started a singular collection of ceramics, metal work, illuminated manuscripts, needlework, paintings and documents. These have been exhibited all over America in such institutions as the Whitney Museum, the Brooklyn Museum and the Jewish Museum. Hazarian has donated the major part of his collection to Armenian libraries and to the Holy See of Etchmiadzin.

The name of Haroutune Hazarian is greatly revered in Armenia. In 1962 he was presented with the medal of Saint Gregory the Illuminator by His Holiness Vasken I. Hazarian died in New York in 1981, aged 95.



37 THE TWELVE APOSTLES, LEAF FROM A YEAR-BOOK, ON PAPER
[ARMENIA, FOURTEENTH OR FIFTEENTH CENTURY]

the twelve Apostles in little compartments gesturing in amazement as the dove of the Holy Spirit descends towards them, verso with colophon, rather stained and worn (250mm. by 150mm.)

The colophon on the back records that the miniature belonged to Arran, his wife Thamam and their son Saragis. It was made by A'rak'el who gave it to the church of St. Sargis in the village of Kasrik in the province of Kharberd. The colophon threatens potential thieves or vendors with dire consequences of their actions.

£300-500

38 PENTECOST AND THE BAPTISM, TWO MINIATURES FROM A MANUSCRIPT ON PAPER
[VAN?, SIXTEENTH CENTURY]

the first showing the Apostles assembled in the upper part of the miniature receiving the rays of the Holy Spirit as it descends in a blaze of light; in a doorway are three figures, one with a dog's head, titled "arabacik" i.e. Arabs, a reference to the legend of Michael the Syrian, that the 'dog-people' were present at Pentecost (217mm. by 122mm.); the second, the Baptism, St. John baptising Christ in the River Jordan's swirling waters, with two attendant angels (215mm. by 154mm.), both framed and a little rubbed
(2)

£600-1,000

39 THE CRUCIFIXION, MINATURE ON PAPER
[VASPURAKAN SCHOOL, PERHAPS SIXTEENTH CENTURY]

Christ on the Cross, flanked by the Virgin and St. John, the sun and moon weeping behind, executed in a hard, linear style, in dark coloured inks, red border, some flaking (212mm. by 167mm.)

£300-500

40 FOUR MINIATURES FROM A GOSPEL BOOK ON PAPER
[POSSIBLY CRIMEA, SEVENTEENTH CENTURY]

the Presentation in the Temple, in a vaulted room Simeon holding the Christ Child with Mary and Joseph behind waiting with sacrificial doves, the city with a golden sky beyond; the Raising of Lazarus in a rocky landscape, the shrouded body of Lazarus appearing at the mouth of his tomb; the Transfiguration, Christ flanked by SS. Peter and John in a blue mandorla of light, other apostles below; St. Luke in his study writing his Gospel with the help of his bull; all a little rubbed, but mostly in quite good condition in a distinctive style; each miniature c. 162mm. by 117mm., framed
(4)

£1,200-1,800

141 THE VIRGIN AND CHILD, MINIATURE FROM A PRAYER-SCROLL ON PAPER
[ARMENIA, EIGHTEENTH CENTURY]

the Virgin and Child painted in coloured inks, in an arched compartment, green border, above eight lines of text in black ink, versal initials in red, headings in red and purple, three-line initial in calligraphic design, pasted down (148mm. by 45mm.)

£100-150

142 FOUR FULL-PAGE MINIATURES FROM AN ARMENIAN GOSPEL BOOK ON PAPER, BY THE ARTIST T^oROS SARKAWAY, "THE DEACON" [TABRIZ, 1311]

2 leaves, each with full-page miniatures on both sides, SELF-PORTRAIT AND SIGNATURE OF THE ARTIST at the base of one leaf and another self-portrait in one of the other miniatures, borders in geometric designs, burnished gold backgrounds, inscription in black ink in a bolorgir hand, executed in brightly coloured inks and washes, a little flaking and rubbing, but mostly in good condition, framed, (each leaf, c. 325mm. by 240mm.; each miniature, c. 257mm. by 195mm.)

PROVENANCE

(1) Signed by the artist Deacon T^oros below the miniature of Christ and the Virgin, "Worthless deacon T^oros, the painter of these holy pictures, I beg to be remembered to the Lord Jesus Christ." The artist's self-portrait is also included in this and the miniature of the Last Judgement. From other miniatures from the same manuscript (identified by H. Kurdian, whose own collection includes St. Luke), we know that the manuscript was written by the priest Tser at the Church of Surb Astuacacin (Holy Theotokos) in A.D. 1311.

(2) Rosenberg collection, New York.

(3) Hazarian collection.

ILLUMINATION

These are miniatures from a known manuscript of the Gospels. Other miniatures from the manuscript have been identified as those now in the collection of H. Kurdian (St. Luke); the Chester Beatty Library in Dublin (the Dormition and Death of the Virgin) and the Berenson collection at I Tatti, Florence (Isaiah, the Sacrifice of Isaac, the Annunciation and the Nativity). For a full description of the manuscript, see H. Acaryan, *Katalog der Armenischen Handschriften in Täbriz* (Wien, 1910), pp. 70-74.

The subjects of the miniatures are:

(1) The Ascension of Christ in a golden mandorla carried by six winged angels, two blowing trumpets; the Virgin and Apostles below are blessed by another angel and watch in amazement.

(2) Pentecost, the dove of the Holy Spirit descending in a blaze of light to the Apostles; in an architectural frame below the artist and scribe of the manuscript watch, with three Arabs in pointed hats.

(3) The Last Trump or Judgement, three angels blow trumpets down to earth calling up serried ranks of dead bodies in their coffins; the artist of the manuscript prays beside them.

(4) The Virgin and Christ in a rocky landscape in pink and blue robes; the artist crouches at Christ's feet.

£3,000-5,000

PRAYER ROLL, IN ARMENIAN, ON PAPER [ARMENIA, EIGHTEENTH CENTURY]

in a roll, 7 membranes pasted together end to end, damaged at beginning, first membrane backed, edged in coloured ink, written in black ink in a bolorgir hand, initials in black and zoomorphic designs, text divided by bands of geometric pattern, headings in coloured inks, THIRTEEN MINIATURES of saints and the Life of Christ, each sub-titled and coloured in ink, some wear at folds, stains, creasing, first miniature damaged (2150mm. by 110mm.)

PROVENANCE

Hazarian collection number 3.

TEXT

The roll comprises a selection of prayers from the Book of Lamentations of Grigor of Narek.

ILLUMINATION

The penultimate and antepenultimate miniatures are by a different, later and less accomplished artist. The subjects of the miniatures are: St. Gregory the Illuminator; the Annunciation; the Nativity; the Presentation in the Temple; the Baptism; the Entry into Jerusalem; the Washing of the feet of the Apostles; the Crucifixion; the Entombment; and the Ascension.

£1,000-2,000

PRAYER ROLL, IN ARMENIAN, ON PAPER [ISTANBUL, 1711]

in a roll, 13 membranes pasted end to end, imperfect at beginning (missing part of miniature of Adam and Eve), written in black ink in a bolorgir hand, initials and headings in red throughout, four-line initials infilled with patterns in brown ink, THIRTEEN MINIATURES of portraits and Biblical scenes in patterned borders, executed in coloured inks and gold, first and part of second miniature detached, some wear and smudging, beginning rubbed, wear at folds (6450mm. by 100mm.)

PROVENANCE

- (1) The colophon records that the roll was copied by the scribe Kirakos in Istanbul, in the Armenian year 1160 (A.D. 1711).
- (2) Hazarian collection number 2.

TEXT

The text of the roll comprises: the *Havator Xostuvanim* (In faith I confess); The four Gospels; the Doxology on the twelve Apostles; a prayer for the feast of St. Sargis and various other short prayers.

ILLUMINATION

The subjects of the miniatures are: a fragment of Adam and Eve; the Annunciation; St. Nerses Klayec'i; the Adoration of the Magi; the Crucifixion; portraits of the Apostles, Christ and the Lamb of God in roundels; the Virgin and Child; the Baptist; St. Stephen the Proto-Martyr; St. Gregory the Illuminator; the Sacrifice of Isaac; St. Sargis on horseback and St. Gabriel.

£1,000-2,000

145 FOUR GOSPELS, IN ARMENIAN, WRITTEN BY THE SCRIBE GEORG, DECORATED
MANUSCRIPT ON PAPER [ISTANBUL, 1376]

271 leaves, gatherings of 12 leaves, missing at least five leaves from the first quire and possibly more after f. 116, double column, 21 lines, written in black ink in a neat *bolorgir* hand, concordance numbers in lower borders, capitals and opening words of each chapter in red, headings in purple, capitals of each chapter in purple elaborate penwork and marked in the margin by ornamental strapwork designs in purple ink, infilled with wash, THREE FULL-PAGE ORNAMENTAL HEADPIECES IN ELABORATE CALLIGRAPHIC DESIGNS with strapwork, flowers, birds, a winged bull and two lions in purple ink infilled with purple and blue wash, wear and stains throughout, some smudging, some leaves detached and torn, a little worming at ends, part of f. 204 defaced, remains of possibly contemporary blind-stamped binding, brown calf over wooden boards but very damaged, both covers detached, covers lined inside with old textile, vellum flyleaf at end WRITTEN IN ANCIENT SMALL ERKAT'AGIR UNCIALS, lacking clasps (188mm. by 138mm.)

PROVENANCE

(1) According to the verse colophon (ff. 267-271), the manuscript was written by the scribe Georg in the Armenian year 825 (A.D. 25th July 1376) in Istanbul. An acrostic poem on ff. 270-270v spells his name, "Gēorg anpitan Cařay K'ristos] i" (Georg the unworthy servant of Christ). Another colophon on f. 271 is in a different hand and is dated A.D. 1692.

(2) Bought from Toros Azadian, 1949.

(3) Hazarian collection number 19.

TEXT

The four Gospels, in Armenian, but missing the Prefaces to SS. Matthew and Luke and the table of contents for St. Matthew, followed by a eulogy on the Gospels (ff. 267-271).

ILLUMINATION

This is an unusually early surviving Armenian manuscript with numerous marginal decorations and three very pretty and elegant headpieces.

£2,000-3,000

146 TEN LEAVES FROM AN ILLUMINATED BOOK OF HOURS ON VELLUM, IN ARMENIAN
[ARMENIA, SIXTEENTH CENTURY]

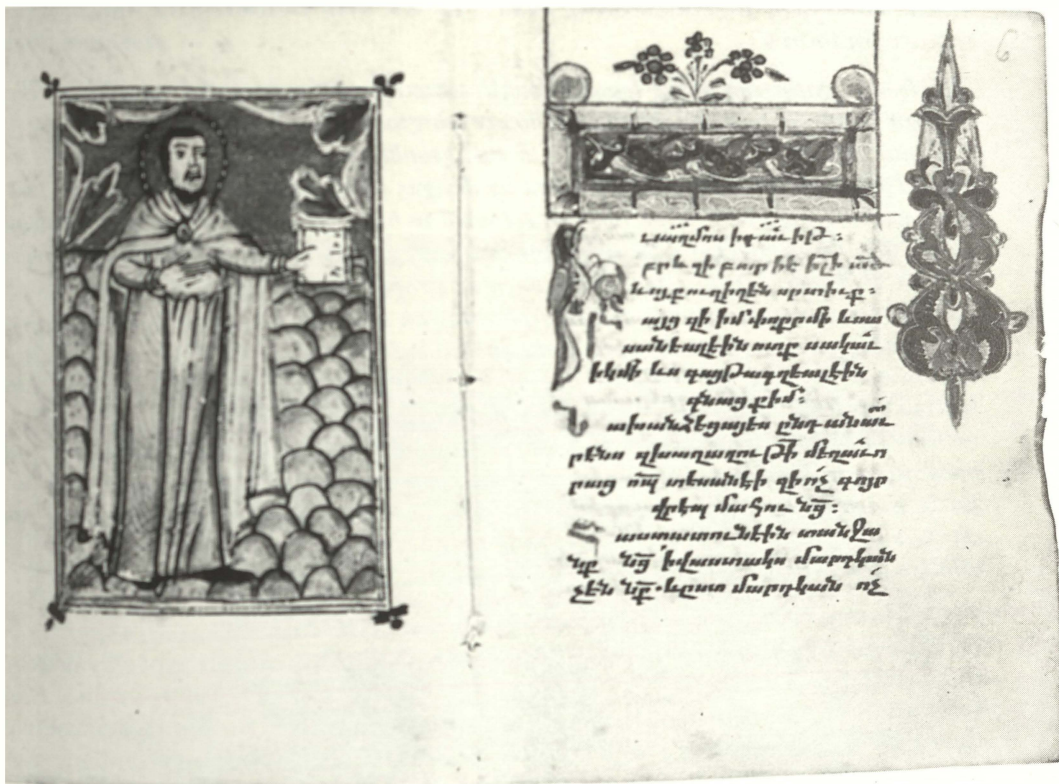
10 leaves, single column, 19 lines, written in black ink in a small *bolorgir* hand, capitals in gold throughout, titles in red and gold and marked by a bird and a foliate design in colours and outlined in gold, HEADING in bright colours and gold, PORTRAIT OF ST. ANNE (f. 1) next to a prayer dedicated to her, FULL-PAGE MINIATURE OF KING DAVID at opening of a selection of Psalms, modern black calf (101mm. by 75mm.)

PROVENANCE

(1) An inscription on f. 5 records that this fragment was given to Mr. Hazarian on December 20th 1938 by Grigor Aharon.

(2) Hazarian collection number 14.

£300-500



146

PSALTER, IN ARMENIAN, MANUSCRIPT ON VELLUM

[ARMENIA, PERHAPS BEFORE 1453]

296 leaves, ff. 67, 89, 90 and 196 on paper, single column, 19 lines, written in two sizes of a bologir hand, two- and three-line initials in alternate red and black throughout, headings in red and purple, SEVENTY THREE-LINE INITIALS in purple penwork in elaborate interlaced designs with birds and faces, each heading also marked in the border by designs in purple ink in foliate and ornamental strapwork patterns, EIGHT ORNAMENTAL HEAD-PIECES in purple ink in elaborate scrolling designs of interlaced foliate and floral patterns, coloured in wash, stains, damage and repairs throughout, possibly TENTH-CENTURY VELLUM FLY-LEAVES, containing fragments of the Gospel of St. John, seventeenth or eighteenth-century brown calf over boards, tooled and stamped with small floral tool, spine raised alla greca, a little battered but basically intact, with flap on lower cover, boards lined with old textile, lacking clasps (218mm. by 150mm.)

PROVENANCE

(1) The manuscript has no principal colophon, but a later inscription on f. 163v records that it belonged to Khacher Sarkawag (deacon) and asks that prayers be said for the priest Grigor *erec* who went to Jerusalem and died there in the Armenian year 902 (A.D. 1453). The scribe of this colophon is Vardan *dpir*. The manuscript passed into the possession of Khacher Sarkawag on 21 July 1463.

(2) Hazarian collection number 4.

TEXT

If the later colophon is accurate, this manuscript is an unusually early surviving example of the text.

£1,500-2,500

226 leaves, gathering of 12 leaves, double column, written in dark brown ink in a clear *bolorgir* hand, concordance numbers in lower margins, initials and headings in alternate red and blue throughout, chapter initials in calligraphic designs, often using bird forms and infilled in colours, chapters also marked by designs in the margins with ornamental strapwork and singing birds in red ink and coloured in blue, green and orange, two portraits in purple ink, FOUR FULL-PAGE HEADPIECES with very elaborate and rich decoration using designs of flowers, scrolls, birds, ornamental strapwork and a portrait of Christ in rich colours on bright gold grounds and incorporating an angel waving a fish, two lions laughing and holding a book, a portrait of St. Luke and his bull holding a book and a magnificent eagle with a halo, a book in his beak and an eaglet nestling at his feet, FOUR FULL-PAGE MINIATURES of the Evangelists in very decorative frames of ornamental strapwork and arched compartments, each with a short verse added in the lower margin in a later cursive hand, wear, rubbing and smudges throughout, many leaves loose and damaged, but mostly fairly intact, contemporary pale brown calf over boards, flap intact, blind-stamped on both covers in a floral border and infilled with a pattern of floral and star-shaped tools, spine raised *alla greca*, lacking clasps (219mm. by 165mm.)

PROVENANCE

(1) The principal colophon on f. 223v records that this manuscript was made by the priest Step^cannos in the Armenian year 1077 (A.D. 1628) in the city of Isfahan, in the province of Juxay (Julfa) at the church of St. Astuacacin, during the reign of Shah Abbas and the Catholicosate of Tēr Movsēs. The manuscript was commissioned for Mahdesi Khoja Sarukhan and his family, all of whose names are listed.

(2) Arnold Mettler, his bookplate inside lower cover.

(3) Hazarian collection number 18.

TEXT

The manuscript comprises the four Gospels, in Armenian, preceded by lists of contents and prefaces and followed by a eulogy on the Gospels (f. 218-219).

ILLUMINATION

This manuscript has a distinctive style of decoration with particularly bright colours and a lavish use of gold. The miniatures include two line drawings of the Annunciation spread over ff. 106v and 107.

The subjects of the full-page miniatures are:

Folio 1v. St. Matthew, in an elaborately decorated room with his feet on a red cushion; outside is a classical arcade with a green canopy and a red curtain which is looped across to a minaret; gold background.

Folio 63v. St. Mark, sharpening his quill as he prepares to write his Gospel; gold background.

Folio 104v. St. Luke seated at his desk with writing materials in front of him, receiving inspiration; gold background.

Folio 170v. St. John taking down his Gospel from Prochurus as two cherubim's heads hover on either side; gold background.

£2,000-3,000



298 leaves, gatherings of 12 leaves, double column, 21 lines, written in black ink in a *bolorgir* hand, opening words of each chapter in red, headings in gold, first letter of each verse in dark red, capital letter of each chapter in coloured designs of birds and outlined in gold, chapters also marked in borders by foliate designs in bright colours and gold, usually including the chapter number, the Eusebian letter with portraits of Eusebius and Carpius and seven full-page canon tables with a total of NINE ILLUMINATED HEADPIECES in elaborate designs supported by columns and full of songbirds, peacocks, trees, lions, a bull, a raven and monkeys, FOUR FULL-PAGE ILLUMINATED HEADPIECES, one for each Gospel, in bright colours and gold in architectural and foliate designs and variously incorporating an angel, two lions, a winged bull and an eagle, each holding a golden book, TWELVE FULL-PAGE MINIATURES of the Evangelists and scenes from the Life of Christ, some wear, stains and repairs, but mostly in good condition with particularly fresh colours and illumination, contemporary blind-stamped brown calf over boards, lacking clasps (161mm. by 121mm.)

PROVENANCE

(1) According to the colophon on ff. 292-298, written by the scribe Boghos in the Armenian year 1096 (A.D. 1647), under the protection of the church of St. James at Isfahan.

(2) Robert Walsingham Martin; sale of his estate at Parke Bernet, New York, 12 November 1953.

(3) Hazarian collection number 65.

TEXT

The manuscript comprises the four Gospels in Armenian, preceded by the Eusebian Letter and Canons and followed by a commentary on the Ten Canon Tables.

ILLUMINATION

This is a richly illuminated manuscript with numerous border decorations throughout the text and particularly elaborate canon tables and headings. The miniatures are executed in a distinctive dark and heavy style and set in rocky barren landscapes.

The subjects of the full-page miniatures are:

Folio 1v. The Annunciation, Gabriel appearing to the Virgin in her bedroom.

Folio 2. The Adoration of the Magi who present their gifts in golden caskets under the light of the Nativity star.

Folio 3v. The Presentation in the Temple, Simeon holds the Christ Child as the Virgin, Joseph and an attendant watch.

Folio 4. The Baptism of Christ by St. John in the Jordan while other apostles watch from behind rocks on the other bank.

Folio 5v. The Transfiguration of Christ in a mandorla of light, accompanied by St. John and St. Peter; other apostles below.

Folio 6. The Raising of Lazarus who stands shrouded in his funeral sheets in his tomb; two women kneel at Christ's feet as he gestures that the tomb should be opened.

Folio 7v. The Entry into Jerusalem of Christ seated side-saddle on a donkey and accompanied by the apostles; they are met at the city gates by a crowd of excited citizens.

Folio 8. The Washing of the Feet of the apostles by Christ; they are all seated around a table as each awaits his turn.



Incipit euangelii secundum mattheum



genuitum de matre virginis:

149

Folio 18v. St. Matthew seated in his study and holding his Gospel beneath the star of the Nativity.

Folio 99v. St. Mark holding his quill pen seated on a chair with his feet on a stool in his study.

Folio 149v. St. Luke writing his Gospel in his study.

Folio 231v. St. John taking down his Gospel as it is dictated to him by Prochorus.

£8,000-12,000

BOOK OF PSALMS, IN ARMENIAN, WRITTEN BY THE SCRIBE T^cUMA, MANUSCRIPT ON PAPER
[ARMENIA, 1675]

200 leaves, gatherings of 12 leaves, single column, 20 lines, written in dark brown ink in a bolorgir hand, quite signatures throughout, versal initials and chapter headings in red, initial letter for each chapter in calligraphic or bird designs in colours, chapters also marked in the margins, by calligraphic designs with ornamental strapwork or exotic birds, all in colours, SEVEN QUARTER-PAGE DECORATIVE HEADPIECES in ornamental designs with scrolling decoration, infilled in pink and blue, HALF-PAGE HEADPIECE in scrolling patterns in colours, gold and silver (tarnished), FULL-PAGE MINIATURE of King David holding a harp, scribbles on flyleaves at beginning and end, some stains and wear, especially at ends, part off. 140 cut out, contemporary brown calf over wooden boards, damaged on upper cover, some stamps on lower cover, bottom of spine damaged, clasps lacking (140mm. by 108mm.)

PROVENANCE

(1) Written, according to the colophon on f. 198, by the scribe T^cuma (Thomas), for the enjoyment of Yohannēs (John) on 25 January in the Armenian year 1124 (A.D. 1675).

(2) Hazarian collection number 27.

£800-1,000

MASHTOTS, OR BOOK OF RITUALS AND PSALTER IN ARMENIAN, MANUSCRIPT ON PAPER
[ISTANBUL, SEVENTEENTH CENTURY]

219 leaves, single column, complete, 21 lines, written in black ink in a bolorgir hand, quires with signatures, versal initials and rubrics in red throughout, headings in red, purple and at the beginning, in gold, three- to five-line initials and border decorations throughout in elaborate calligraphic designs in foliate patterns and ornamental strapwork, infilled in purple and blue ink washes, HALF-PAGE ORNAMENTAL HEADPIECE, with full-page border decoration and initial marking opening of text, in elaborate scrolling patterns and leafy designs in bright colours and gold, flyleaves annotated in several different hands, minor smudges and repairs, basically a clean copy, red calf over boards, perhaps contemporary, stamped with a floral scrolling border, with an oriental-style design in the centre, slightly detached from spine inside the upper cover, but basically sound and in quite good condition, lacking clasps (143mm. by 93mm.)

PROVENANCE

Hazarian collection number 48.

£800-1,000



**FOUR GOSPELS, IN ARMENIAN, WRITTEN AT THE CHURCH OF ST. ASTUACACIN AND
THE FORTY MARTYRS AT ALLEPPO, ILLUMINATED MANUSCRIPT ON VELLUM**

[BERIA (CALLED ALLEPPO), 1662]

274 leaves, gatherings of 12 leaves, double column, 23 lines, written in black ink in a small bologrin hand, signatures at the beginning and end of each quire, concordance numbers in the lower margins, versal initials in alternate blue and gold and cross-reference numbers in black, red and purple throughout, headings in purple and gold, capital letter for each chapter in elaborate designs, usually in the form of birds, each chapter also marked in the margin by foliate designs, sometimes architectural or with exotic birds, all of these in bright colours and outlined in gold, ELEVEN MINIATURES in the borders of ripening wheat, Christ on the way to Calvary, trees, a cockerel and various saints, many more removed from other pages, TWO FULL-PAGE DECORATED HEADPIECES at the opening of SS. Matthew and Luke, scrolling foliate designs with an angel and a winged bull in very bright colours and gold, THREE FULL-PAGE MINIATURES of the Evangelists in elaborate frames decorated with scrolling designs in bright colours and gold, many pages cut, a little stained at beginning and end, some pages a little smudged, the face of St. Mark removed, contemporary brown calf over boards, blind-stamped on upper cover in the shape of a crucifix, one corner broken, spine cracked, lacking clasps (165mm. by 114mm.)

PROVENANCE

(1) Commissioned, according to the colophon, by the Armenian Patriarch Ter Khachatur for his grandson Melik-Shah Celepi and written at the church of St. Astuacacin and Karasuuk (the Forty Martyrs) in the Armenian year 1111 (A.D. 1662).

(2) Hazarian collection number 7.

ILLUMINATION

This is a particularly pretty little manuscript with vivid colours and bright gold. The marginal miniatures include: patches of ripening wheat (ff. 30v and 249), trees in flower and with their leaves falling (ff. 56, 110v and 191v), St. Joseph of Arimathea (ff. 126, 206 and 267v) and a crowing cock representing the denial of St. Peter (123v).

The subjects of the full-page miniatures are:

Folio 82. St. Mark sitting in a garden at his desk writing on a long scroll and peering up to the sky; the background painted in gold.

Folio 131r. St. Luke sitting below a golden sky outside a city with domed towers.

Folio 213r. St. John writing down dictation of his Gospel from Prochurus in pitch darkness which is only lit by divine flames that radiate down from the sky.

£3,000-5,000



FOUR GOSPELS, IN ARMENIAN, WRITTEN BY THE SCRIBE AZARIAY AT THE CHURCH OF ALL SAVIOUR'S, ILLUMINATED MANUSCRIPT ON GLAZED PAPER

[ISFAHAN, 1695]

312 leaves, gatherings of 12 leaves, double column ruled in gold, red and blue, 21 lines, written in black ink in a bologer hand, concordance numbers in the lower borders, initials in blue and gold, chapter headings in red and gold, capital letter for each chapter in bright colours in elaborate bird forms and outlined in gold, chapters also marked in the borders by floral, bird or architectural designs or figures of saints in bright colours and outlined in gold, the Eusebian letter with portraits of Eusebius and Carpianus holding scrolls and eight full-page canon tables all set into elaborate illumination making a total of TEN DECORATED HEADPIECES with floral and foliate designs in bright colours and gold with ornamental strapwork, palm trees, birds including storks, peacocks, magpies, and cocks, lions and monkeys with candles, FOUR FULL-PAGE ILLUMINATED HEADPIECES for the beginning of each Gospel in foliate and bird designs and architectural strapwork in bright colours and gold incorporating an angel, lions, a winged bull and an eagle, TWELVE FULL-PAGE MINIATURES of the Evangelists and the Life of Christ, a little wear, but mainly a clean manuscript, contemporary blind-stamped calf over wooden boards with fold-over flap, upper cover stamped with the Crucifixion within a sun and four more suns in the corners, lower cover with the Virgin standing on the crescent moon within a mandorla surrounded by miniature suns, lacking metal fittings (210mm. by 145mm.)

PROVENANCE

(1) Written, as the colophon records (f. 312), by the scribe Azariay, in A.E. 1144 (A.D. 1695) in the city of Shosh which is now Aspahan (i.e. Isfahan) in the canton of Juxay (Julfa) at the church of All Saviour's during the catholicosate of Ter Nahapet and during the prelacy of Archbishop Stepannos and the reign of the King of Persia Shah Husayn.

(2) Geoffrey Bassett, Christmas present from J. Bassett, December 25th 1880. The inscription on the flyleaf notes that, "This manuscript obtained by J. Bassett of the Armenian priest in Hamadon Persia 1879".

(3) Robert Walsingham Martin, sale of his estate at Parke Bernet, New York, November 1953.

(4) Sale at Parke Bernet, New York, 1963.

(5) Hazarian collection number 64.

TEXT

The manuscript comprises the four Gospels in Armenian, each with a preface and table of contents and is preceded by the Eusebian Letter and Canons.

ILLUMINATION

As well as the numerous marginal decorations to mark each chapter, the borders include the figures of several saints, such as Joseph of Arimathea (f. 99v) and Mary Magdalene (f. 100v). The depiction of St. John without Prochorus (f. 250v) is unusual. The subjects of the full-page miniatures are:

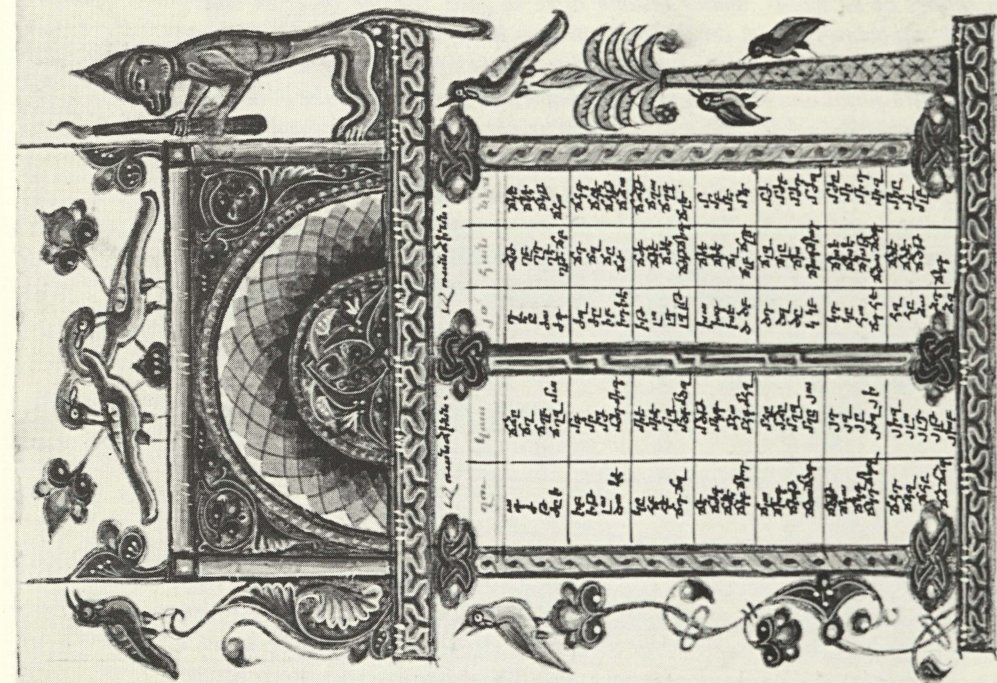
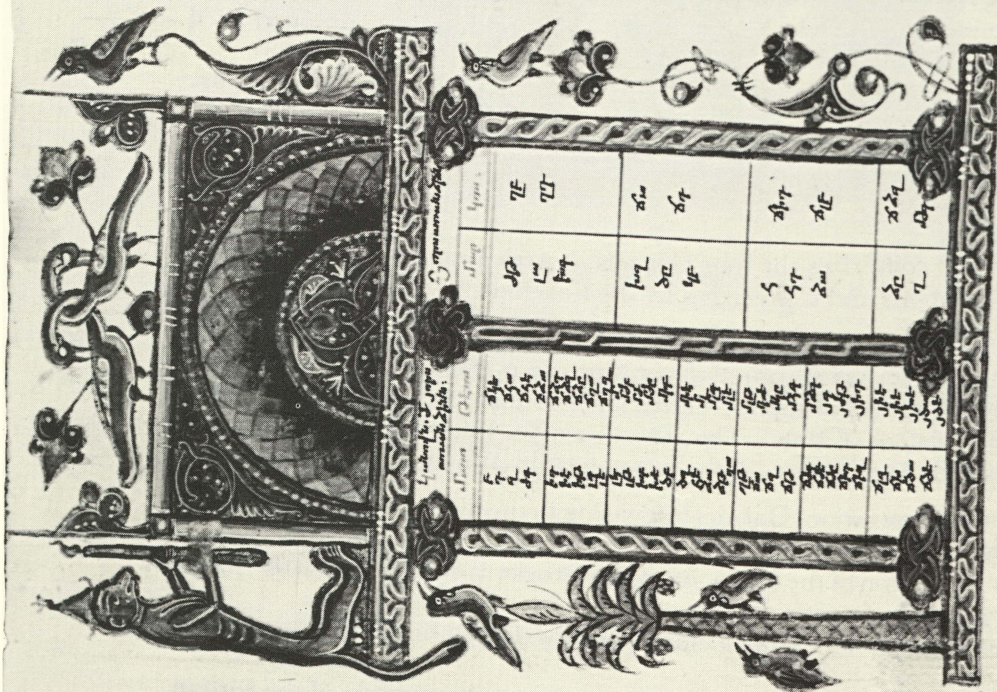
Folio 1r. The Annunciation, Gabriel appearing to the Virgin with a white lily in his hand and another in a gold vase.

Folio 2. The Adoration of the Magi, in a yellow rocky landscape, with the star of the Nativity shining down from above.

Folio 3r. The Presentation in the Temple, set in a domed building, with the city beyond.

Folio 4. The Baptism of Christ by St. John in the swirling waters of the Jordan with the apostles looking on.

Folio 5r. The Transfiguration, with Christ in a blue mandorla flanked by SS. Peter and John and other apostles below.



Folio 6. The Raising of Lazarus, his mummified body being raised from its tomb.

Folio 7r. The Entry into Jerusalem, Christ on a donkey which has stopped at the city gates where a crowd has gathered to welcome him.

Folio 8. Christ washing the apostles' feet in a domed room with a gold ewer and basin.

Folio 21r. St. Matthew in his study, unfurling a scroll.

Folio 104r. St. Mark in a garden outside the city walls, reading his Gospel.

Folio 163r. St. Luke, also in a garden, sitting reading.

Folio 250r. St. John reading his Gospel in a garden outside a city.

£4,000-6,000

HYMNAL, IN ARMENIAN, WRITTEN BY THE SCRIBE ASTUACATUR, MANUSCRIPT ON PAPER [BERGNİK, SEBASTIA 1665]

464 leaves, gatherings of 12 leaves with signatures, single column, 21 lines, written in black ink in a small bolorgir hand, rubrics in red, red versal initials throughout, headings in red and purple, opening initial for each chapter in black ink calligraphic designs infilled with purple wash, each chapter also marked by design in border in ornamental strapwork, birds, crucifixes, or architectural forms, coloured in purple, blue and yellow and orange washes, EIGHT QUARTER-PAGE ILLUMINATED HEADPIECES in scrolling and geometric designs in colours, and gold, TWO HALF-PAGE HEADPIECES in scrolling designs and ornamental strapwork, flanked by full-page designs surmounted by a crucifix in the outer borders and the opening page with a bird, in colours and gold, some signs of use, a bit worn, but generally a sound manuscript, contemporary blind-stamped brown calf over boards, lower cover cracked, spine slightly damaged, flap on lower cover intact, old textile pastedowns, ancient vellum flyleaves written in ARMENIAN UNCIALS OF APPROXIMATELY THE TWELFTH CENTURY, lacking clasps (146mm. by 103mm.)

PROVENANCE

(1) The Colophon on ff. 463-464 records that the manuscript was written by the sinful, unworthy Astuacatur *ere'c* in the Armenian year 1114 (A.D. Wednesday, 5 September 1665) in the village of Bērgnik in the city of Sebastia.

(2) Hazarian collection number 10.

TEXT

The manuscript comprises a *Sarakno'c* or Hymnal in Armenian.

£1,500-2,500

296 leaves, gatherings of 12 leaves, double column, 19 lines, written in dark brown ink in a bolorgir hand, headings and capitals in red, chapter headings in purple with capital letters in elaborate calligraphic designs in purple and green, chapters also marked in the borders by foliate designs in purple, blue and green, sometimes incorporating birds, faces and the chapter number, TWO FOLIATE HEADPIECES in purple and blue surmounted by four peacocks and incorporating portraits of Eusebius and Carpianus in arched compartments, FOUR THREE-QUARTER PAGE HEADPIECES in elaborate purple and green eastern architectural strap-work incorporating birds, fish, a bull, lions, men in round hats with birds' bodies and an angel, EIGHT FULL-PAGE CANON TABLES, missing text but with foliate headpieces in purple, blue and green with dogs, cocks and songbirds, FOUR FULL-PAGE MINIATURES of the Evangelists, various notes in margins, some stains and wear, some leaves repaired, miniatures rubbed, modern brown calf with original binding and two vellum flyleaves WRITTEN IN 10TH-11TH-CENTURY ERKAT^{AGIR} UNCIALS *bound inside (228mm. by 160mm.)*

PROVENANCE

(1) The manuscript is missing its principal colophon, but in a short inscription at the end of the Gospel of St. Mark the scribe describes himself as "the sinful painter Mkrtich". In another memorial notice at the end of St. Luke, the scribe Mkrtich seeks prayers for his colleagues, Ter Yorhannēs, Simon who prepared the paper and the clerk Nēkamat who was responsible for the preparation of the ink.

(2) Sale at Parke Bernet, New York, 24 February 1939, lot 274.

(3) Hazarian collection number 9.

TEXT

The manuscript comprises the four Gospels in Armenian including the ancient variation for the ending of the Gospel of St. Mark (Chapter 16, verses 1-8), preceded by the Eusebian Canons and prefaces.

ILLUMINATION

This is an attractive manuscript with four full-page miniatures, eight full or three-quarter page decorated pages and nearly two hundred border and initial designs. The subjects of the full-page miniatures are:

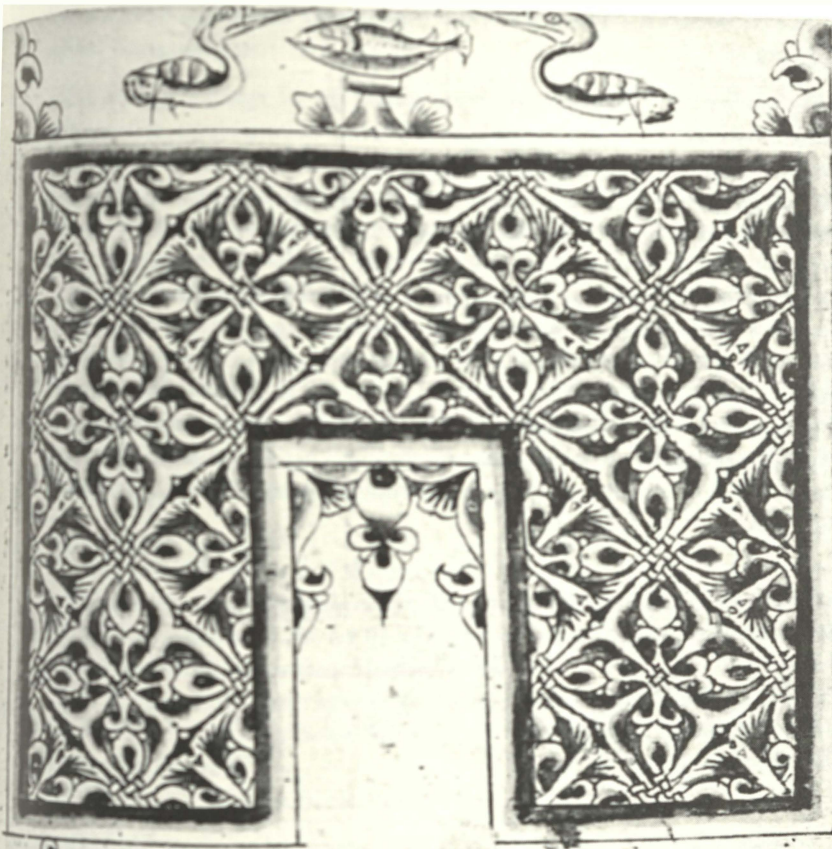
Folio 11v. St. Matthew in his study with a book on his lap and another on a lectern taking dictation from an angel on the opposite page.

Folio 103v. St. Mark in his study with his feet on a foot-stool, writing his Gospel.

Folio 156v. St. Luke writing his Gospel in his study.

Folio 240v. St. John sitting under a colonnade writing his Gospel as it is dictated to him by Prochurus who receives it in his turn from the hand of God.

£2,500-3,500



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ԲԼ ՍԵՂՈՒՊԵ
զուժք յաւժա
ընցին զերւո
տին կարգ է
զպատմ տիժի
վաներացն հաա

աւանդ էցին յէզ
որին է զբանդ աւկա
հա տեղք և ապա
սաւորք էլ են բան ին
կամ էլ և և ին ճ

184 leaves, gatherings of mostly 12 leaves, double column, 26-27 lines, written in dark-brown ink in a regular bologir hand, concordance numbers in lower margins, alternate red and purple initials and chapter openings throughout, chapter initials in elaborate calligraphic foliate and bird designs in colours, chapters also marked by calligraphic, foliate and ornamental strapwork designs in colours in borders, half of the Eusebian Letter and seven Canon tables, totalling EIGHT DECORATED HEADPIECES, supported on columns with decorative capitals, ornamental strapwork, palm-trees, birches, flowering shrubs, peacocks, cockerels, songbirds, butterflies and pinks, FOUR FULL-PAGE ORNAMENTAL HEADPIECES with foliate and strapwork designs infilled with colours and the first line of text formed from the stylized shapes of birds and animals, THREE FULL-PAGE MINIATURES of the Evangelists, stained and worn, many pages loose and damaged, extensive notes and scribbles in Armenian at beginning, contemporary blind-stamped brown calf over boards, damaged, repaired, spine missing, possibly contemporary Armenian textile stuck inside upper and lower covers, clasps lacking (235mm. by 190mm.)

PROVENANCE

(1) According to the colophon on the last leaf, the manuscript was copied by Deacon Yovanēs Sarkaway in the Armenian year 1117 (A.D. 1668), during the reign of Shah Sulayman the elder and the Catholicosate of Ter Hakob (IV Juxayec'i, 1655-1680) at Isfahan.

(2) Bought from H. Samuel in 1949.

(3) Hazarian collection number 30.

TEXT

The manuscript comprises the four Gospels with their tables of contents, preceded by half of the Eusebian Letter and seven of the Canons.

ILLUMINATION

The subjects of the full-page miniatures are:

Folio 54. St. Mark, in a blue and pink robe, seated in a garden against a yellow sky.

Folio 87. St. Luke, writing his Gospel in a garden outside a city.

Folio 144. St. John, writing his Gospel as it is being dictated to him by Prochurus.

£1,000-2,000

FOUR GOSPELS, IN ARMENIAN, WRITTEN BY THE SCRIBE SARGIS ERE'C (THE PRIEST), MANUSCRIPT ON PAPER [ARMENIA, 1699]

255 leaves, gatherings of 12 leaves, double column, 21 lines, written in black ink in a bold cursive hand, versal initials in red throughout, chapter openings in red and purple throughout, chapter initials in purple calligraphic designs using the forms of birds, chapters also marked in borders by calligraphic designs in purple ink in ornamental strapwork and foliate designs sometimes surrounding the chapter number, FOUR FULL-PAGE HEADPIECES, one for the opening of each Gospel, in purple ink in ornamental strapwork designs, infilled with purple and slate-blue wash and including variously, an angel (with yellow halo and wings), two lions holding a book, a spotted bull with wings and an eagle with a book in his beak, FOUR FULL-PAGE MINIATURES of the Evangelists in purple and blue ink and colours (possibly unfinished?), sketches on front flyleaves of designs for initials, birds and two of St. George killing a dragon, a little wear and smudging at end, but mostly a reasonably clean copy on thick paper, brown calf over boards, lower cover damaged, spine cracked at top, lacking clasps (217mm. by 157mm.)

PROVENANCE

(1) The colophon on f. 201 records that the manuscript was written by the scribe Sargis ere'c (the priest) in the Armenian year 1148 (A.D. 1699). According to memorial notices on ff. 77v, 127 and 202, the manuscript was made for a patron called Vardan Turfandin.

(2) A.B. Goodall, inscription by him on one of flyleaves, "It was written by a priest in Zeitoon by name Sarkis – A Protestant brought it to me from an old Armenian church".

(3) Hazarian collection number 6.

TEXT

The manuscript comprises the four Gospels in Armenian each with a table of contents.

ILLUMINATION

The miniatures of the four Evangelists are executed in coloured inks and wash and are perhaps unfinished. They have a particularly Byzantine air with the saints shown seated on oriental cushions, rather than at more conventional desks and lecterns. The subjects of the miniatures are:

Folio 4r. St. Matthew writing his Gospel.

Folio 78r. St. Mark sitting under a red arch taking down the word of God.

Folio 127r. St. Luke sitting on patterned cushions in a red study.

Folio 202r. St. John writing down his Gospel as it is told to him by Prochurus.

£1,000-1,500

57 leaves, gatherings mainly of 12 leaves (iii⁸, iv²), at least beginning incomplete, double column, 38 lines, written in black ink in a regular bolorgir hand, two line red versal initials and headings throughout, TWENTY-SIX large initials and border designs in penwork, floral and ornamental strapwork designs, infilled in blue and red ink, THIRTY LARGE INITIALS in intricate and zoomorphic designs in bright colours and gold, ILLUMINATED HEADPIECE in repeating floral design in bright blue, green, pink, orange and gold, TWENTY-FOUR MINIATURES OF SAINTS in the margins, one slightly rubbed and one almost entirely defaced, executed in bright colours and haloed and outlined in gold, modern brown binding over boards, marbled endleaves (410mm. by 295mm.)

PROVENANCE

Hazarian collection number 17.

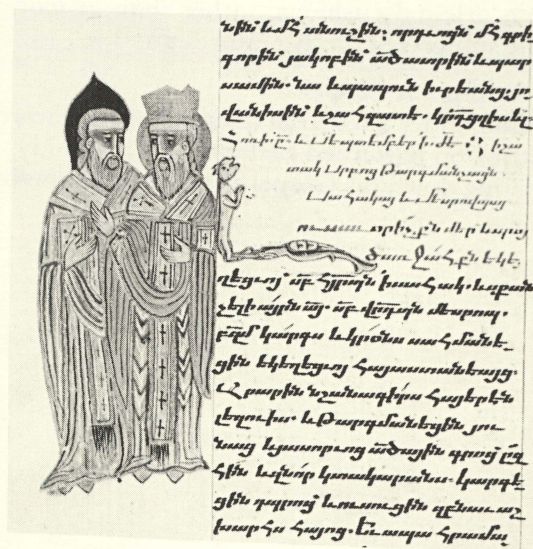
TEXT

The manuscript comprises part of a Menologium, or *Yaysmavurk*, the Lives of the Saints, beginning with the feast of St. Justinos (11 August), and ending with that of St. Chriautos (17 October).

ILLUMINATION

The subjects of the border miniatures include: SS. Mesmop and Sahak (f. 18v), Peter, Paul and James (f. 28), Gregory the Illuminator (f. 35v), Mashtots *vardapet* (f. 53) and the Emperor Theodorus and Cyril of Alexandria (f. 54).

£2,000-3,000



158 (detail)

MENOLOGIUM, OR LIVES OF THE SAINTS, IN ARMENIAN, MANUSCRIPT ON PAPER
[ARMENIA, SEVENTEENTH CENTURY]

406 leaves, gatherings of 20 leaves, signatures on quires, some out of order, double column, 44 lines, written in black ink in a bolorgir hand, initials and headings in red and purple throughout, some headings in gold, chapter initials in foliate and bird forms in bright colours highlighted in white and outlined in gold, some chapters also marked by elaborate motifs in foliate and bird designs in bright colours and gold, NINE ORNAMENTAL HEADPIECES in geometric patterns in bright colours and gold, NINETY MINIATURES of saints, bishops, scenes from the Bible in bright colours and gold throughout, FULL-PAGE MINIATURE of the Resurrection in full colours with gold background, worn, damp-stained, pages at beginning gnawed, later ownership inscriptions pasted over originals, some miniatures a bit smudged, modern brown calf over boards, modern paper flyleaves bound in (430mm. by 290mm.)

PROVENANCE

- (1) According to the additions subsequent owners of this manuscript were Mahdesi Minas and Pöxös. Their names and those of their relatives have been stuck over the name of the original owner, Yovannes of Toron.
- (2) Hazarian collection number 57.

ILLUMINATION

The manuscript includes ninety miniatures in the borders of the saints and events described in the text. Some of these include: the discovery of the infant Moses among the bulrushes by Pharaoh's daughter (f. 21), a saint with a tree (f. 25v), a saint with a spear (f. 29), two saints with a flowering tree (f. 37v), a king with a crucifix (f. 77), a bishop saint (f. 107v), the Archangel Michael (f. 110), a saint on horseback trampling a king in the mud (f. 131v), a saint receiving inspiration by a river (f. 139), a saint with a scroll (f. 144v), an angel appearing to a saint (f. 165), a saint holding a tower and swinging a censer (f. 173), two saints holding up a cupola (f. 175v), a saint on horseback with his luggage over his shoulder (f. 234), the Presentation in the Temple (f. 240v), a saint killing a dragon (f. 243v), a saint in armour (f. 249v), the Baptist's head on a charger (f. 252), a saint in a loin-cloth (f. 311v), a saint covered in a terrible rash (f. 360v), and a man slaughtering babies (f. 367v).

Folio 299r. Full-page miniature of the Resurrection, Christ in a mandorla of blue sky studded with stars and accompanied by two cherubim; soldiers in oriental armour around the open tomb below.

£4,000-6,000

160 MASHTOTS, OR BOOK OF RITUALS AND HYMNS, IN ARMENIAN, MANUSCRIPT ON PAPER [ISTANBUL, SEVENTEENTH CENTURY]

190 leaves, gatherings of 12 leaves, imperfect, double column, 23 lines, written in black ink by more than one scribe in a bolorgir hand, some quire signatures, versal initials and headings throughout in red and purple, initials and border decorations in penwork designs of ornamental strapwork infilled in purple and blue throughout, many more in similar designs and also incorporating fantastic beasts and birds, some in colours and gold, apparently cut out of another manuscript and stuck in, including a large ornamental headpiece and full-page border design (f. 86) and two whole pages with headpieces stuck in at the beginning of the manuscript, half-page headpiece actually part of the original manuscript, all in elaborate designs of ornamental strapwork and interlacing patterns, in coloured inks, actual manuscript a little thumbled, but basically in quite fresh condition, VERY FINE BINDING of brown calf over boards inlaid on the upper cover with very many tiny silver Ottoman coins, mostly dated in the Ottoman year 1223, in Constantinople during the reign of Mahmud II, a central metal plaque with faces at each corner and a red hardstone mounted in the centre, a snake and mother-of-pearl fittings carved with birds and a portrait of the Virgin; lower cover with many more silver coins, two crucifixes, fittings in the shape of the crescent moon and a hand and four hardstone seals, two with Armenian inscriptions, flap extant, fitted black case (223mm. by 165mm.)

TEXT

The main manuscript is a *Mashtots*, or book of Rituals, including hymns, one of them by the poet Naghash Vardapet, and memorials for various saints' days.

PROVENANCE

Hazarian collection number 13.

£2,500-3,500

161 BOOK OF RITUALS, IN ARMENIAN, WRITTEN BY THE SCRIBE MINAS ETRĒNĒC'Ī, MANUSCRIPT ON PAPER

[ANDRIANOPLE, JULY 1716]

148 leaves, gatherings of 12 leaves, single column, 18 lines, written in black ink in a cursive hand, initials, headings and rubrics in red, purple and blue throughout, TWENTY-SEVEN INITIALS AND BORDER DECORATIONS to mark each chapter in bright colours and outlined in gold in the shapes of flowers and birds, HALF-PAGE HEADPIECE in flowery designs in colours outlined in gold and with a silver background, FULL-PAGE MINIATURE of the Baptism of Christ, scribbles on front flyleaf, some wear and smudging, a very little worming, contemporary brown calf over boards, upper board cracked, spine missing, lacks clasps (143mm. by 101mm.)

PROVENANCE

(1) The colophon records in verse form that the scribe Minas EtrĒnĒc'Ī made this manuscript in the Armenian year 1165 (A.D. July 1716) in the city of Andrianople.

(2) Hazarian collection number 68.

TEXT

The manuscript comprises a *Mashtots*, or Book of Rituals.

£500-700



515 leaves, gatherings of 12 leaves, probably complete, double column, 39 lines, signatures for most quires, notes in lower margins, written in black ink in a clear and neat *bolorgir* hand, versal initials and rubrics in red, headings in red and purple, table of contents in black with red references, MORE THAN THREE-HUNDRED AND FIFTY INITIALS in elaborate zoomorphic designs and very decorative border often extending most of the way down the page, decorations in designs of ornamental strapwork and foliate patterns in red and blue inks, ELEVEN ZOOMORPHIC INITIALS, BORDER DECORATIONS AND SMALL ORNAMENTAL HEADPIECES in flowery scrolling designs in very bright colours and gold, THREE FULL-PAGE HEADPIECES AND BORDERS, in many bright colours and with thick gold, using swirling patterns of leaves and flowers, biting beasts, dragons, monkeys, lions, singing birds, lions, fantastic beasts with wings and human heads, ornamental strapwork and a pot of tulips, THREE FULL-PAGE MINIATURES in pink and gold borders, some wear and stains, repairs on first two leaves, a little rubbing in first miniature, but mainly a VERY IMPRESSIVE AND GRAND MANUSCRIPT IN GOOD CONDITION, contemporary tooled and stamped brown calf over wooden boards, a bit scratched and worn on lower cover, inscription inside lower cover, lacking clasps (410mm. by 280mm.)

PROVENANCE

(1) The colophon records that this manuscript was copied by the scribe Astuacatur *dpir*, with the assistance of the priest Mkrtich, the illuminator of the book in the Armenian year 1128 (A.D. 1679) in the city of Eudokia which is now known as T'ukhat (Tokad) in the church of St. Step'annos (St. Stephan), during the Catholicosate of Ter Yakob of Holy Etchmiadzin. The manuscript was made for Mahdesi Sefer *Hintistan'ci* who had it copied for the church of St. Chrysostom, previously called Surb Nshan.

A later inscription states that the manuscript was repaired in the Armenian year 1230 (A.D. March 1781) in Tokad by Yakob *dpir*. Another inscription in a contemporary hand on the inside of the back cover records the war with the Turks in 1822.

(2) Kelikian collection, sale at Parke Bernet, New York, 1953.

(3) Hazarian collection number 53.

TEXT

A Menelogium, or Lives of the Saints, known as a *Haysmawurk'*.

ILLUMINATION

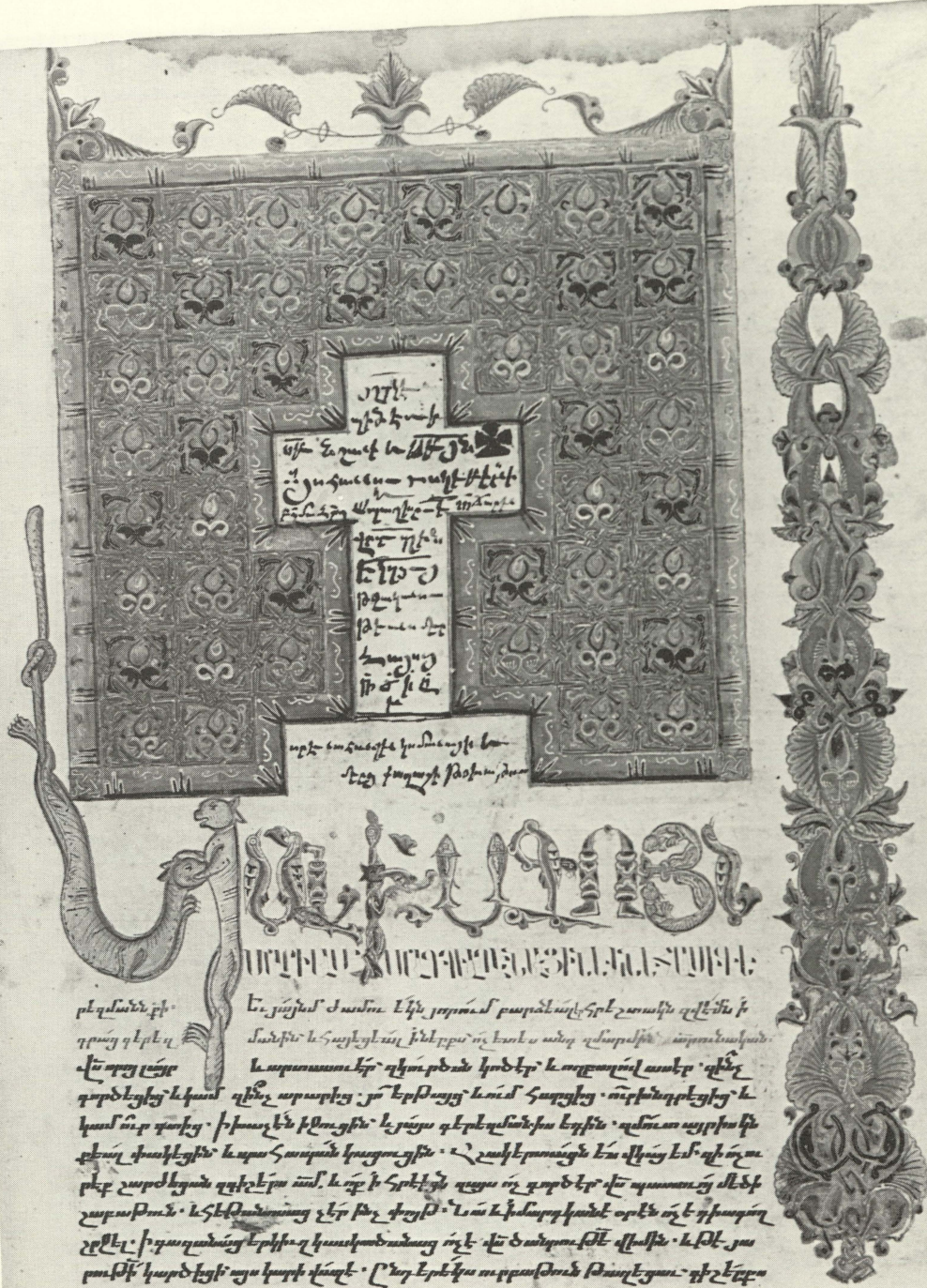
This is a particularly splendidly illuminated manuscript on a large scale with very many border decorations and impressive full-page headpieces and miniatures. The artist Mkrtich, as well as the scribe of the manuscript, is named in the colophon. The subjects of the full-page miniatures are:

Folio 7v. St. Gregory the Illuminator, standing in an arcaded and vaulted palace, dressed in episcopal vestments and blessing King Tradat and Queen Ashkhens who kneel on either side of him; a pig crouching at the saint's feet refers to the legend of King Tradat being changed into a pig as a result of his persecution of Christians; the miniature can be seen as an allegory of the conversion of Armenia to Christianity.

Folio 223v. The Adoration of the Magi, one wearing a crown, another shown as dark-skinned, and all of them richly dressed in fur-lined robes; they present gifts in golden caskets to the Virgin and Child who are seated in a field of flowers.

Folio 350v. The Resurrection of Christ who bursts out of his tomb in a cloud of grey and purple smoke watched by two of the Maries; two soldiers with moustaches sleep below.





FOUR GOSPELS, IN ARMENIAN, MANUSCRIPT ON PAPER [CAESAREA, BEFORE 1743]

220 leaves, gatherings mainly of 12 leaves, missing leaves at least after f. 60, double column, 24 lines, written in dark brown ink in a regular bolorgir hand, capitals and incipits throughout in red, chapter headings and capital letters in purple ink in elaborate calligraphic designs, often based on birds, chapters also marked by purple ink and wash designs in margins in ornamental strapwork, sometimes surrounding the chapter number, FOUR FULL-PAGE ORNAMENTAL HEADPIECES in elaborate foliate, bird and strapwork designs in purple ink and infilled with purple, blue, orange and yellow washes incorporating an angel, two lions, a face, a winged bull with a bird emerging from his mouth and an eagle with a book in his beak, some smudging, stains and tears throughout, eighteenth-century blind-stamped brown calf over wooden boards, rather scratched, most clasps missing, but stubs of five still in upper cover (262mm. by 200mm.)

PROVENANCE

- (1) The colophon on ff. 219v-220 states that the manuscript was repaired and bound by Hovhannēs *dpir* in the Armenian year 1192 (A.D. 1743) at the church of St. Sargis in Caesarea.
- (2) Bought from Toros Azadian in 1949.
- (3) Hazarian collection number 24.

£1,000-2,000

FOUR GOSPELS, IN ARMENIAN, WRITTEN BY THE SCRIBE SAHAK, MANUSCRIPT ON PAPER [GERMANICA, (HARASH), 1748]

258 leaves, double column, written in black ink in a bolorgir hand, 21 lines, concordance numbers in lower margins, red versal initials throughout, headings in red and purple, capital letter and border decoration for each chapter in calligraphic designs incorporating flowers and birds and ornamental strapwork, executed in purple ink and infilled with wash, FOUR HALF-PAGE DECORATIVE HEADPIECES in purple ink in elaborate foliate designs coloured in purple and blue washes and surrounded by different coloured borders, with birds, an angel, lion, a winged bull and an eagle, FOUR FULL-PAGE MINIATURES of the Evangelists within strapwork coloured borders, most leaves loose, stained, worn and rather battered, but the bulk of the manuscript still together, contemporary brown calf over boards, blind-stamped on upper cover with border and central roundel, damaged and scratched, spine lacking, but flap extant, although torn, lacking clasps (222mm. by 164mm.)

PROVENANCE

- (1) The colophon records that the manuscript was written in Germanica in the province of Zeythoun at the church of St. Theodorus, during the Catholicosate of Ter Mikayel of Cilicia in the Armenian year 1197 (A.D. 1748), by the scribe Sahak for his teacher Khachatur.
- (2) Hazarian collection number 28.

£800-1,200

287 leaves, pericope at end incomplete, double column, 20 lines, written in black ink in a regular bolorgir hand by more than one scribe, quires with signatures, concordance numbers in lower margins, versal initials in red throughout, headings in red and purple throughout, chapter initials and border decorations in elaborate foliate and zoomorphic designs in purple calligraphic penwork and infilled in purple and blue wash, FOUR FULL-PAGE ORNAMENTAL HEADPIECES with borders, in scrolling patterns in foliate and bird designs, with tessellated backgrounds and ornamental strapwork, including variously, an angel, two lions, a winged bull and an eagle, all in colours, THREE FULL-PAGE MINIATURES of SS. Matthew, Luke and John in square frames and with patterned background in full colours, some stains and signs of wear, pages at beginning and end rather thumbled, one of headpieces badly smudged, modern notes in Armenian in blue ink on ff. 49v and 132, modern purple morocco over boards, modern flyleaves (199mm. by 137mm.)

PROVENANCE

- (1) A short notice in a modern hand on f. 49v states that the original owner was Yohannēs T^cashchian Sebastatsi (of Sebastia).
- (2) Hazarian collection number 8.

£1,000-2,000

166 XORHRDATETR SRBAZAN PATARAGI, OR MISSAL, WITH TWO SELECTIONS OF THE LITURGY
[VENICE, 1686 AND POLAND 1862]

45 leaves, the first 20 printed in Venice by Giacomo Moretti, nineteen zoomorphic initials, DECORATIVE HEADPIECE in scrolling and foliate designs, TITLE-PAGE with saints, the Evangelists, the Virgin and Christ in an architectural framework, FULL-PAGE ENGRAVING of the Crucifixion with two soldiers in renaissance armour in the background; (2) ff. 21-23v written in a bolorgir hand with pretty illumination of initials and headpiece in colours and gold and fragment from a miniature with saints in an architectural framework and the Crucifixion, very badly rubbed; (3) double column, 22 lines, written in black ink in a bolorgir hand, versal initials and rubrics in red, headings in red and gold, zoomorphic initials and border decorations in colours and gold, two small decorative headpieces in colours and gold, cherub's head surrounded by blue, red and green wings, QUARTER-PAGE MINIA-TURE of St. John the Evangelist, FULL-PAGE DECORATIVE HEADPIECE in elaborate scrolling floral patterns in bright colours and gold, rather stained and worn, but manuscript section attractive, brown calf over boards, spine repaired, flyleaves made of modern paper with writing in Armenian (240mm. by 180mm.)

£300-500

- 167 **GRIGOR OF NAREK, OYBERGUT'IWN, OR BOOK OF LAMENTATIONS AND ENTIR
MATENAGIRK, HEALINGS FROM THE GOSPELS, PRINTED**

[ST. LAZAR: VENICE 1833]

*paginated 1-599 and 1-66, engraving by Busato of a suffering holy man tended by an angel
and the return of the Prodigal Son, vignette of a lyre, Armenian Classics series, nineteenth-
century brown calf over boards, gilt (110mm. by 66mm.)*

£300-500

- 168 **GRIGOR OF NAREK, OYBERGUT'IWN, OR BOOK OF LAMENTATIONS AND AWETAR-
AUK' BZSKUT'EAN, OR GOSPELS OF HEALINGS FROM THE FOUR GOSPELS, PRINTED**

[ST. LAZAR: VENICE 1851]

*imperfect, paginated from 1-635 and 1-67, decorative vignettes of broken classical column,
a wreath and a lyre on title pages at front, brown calf over boards, gilt, spine cracked
(110mm. by 67mm.)*

£150-250

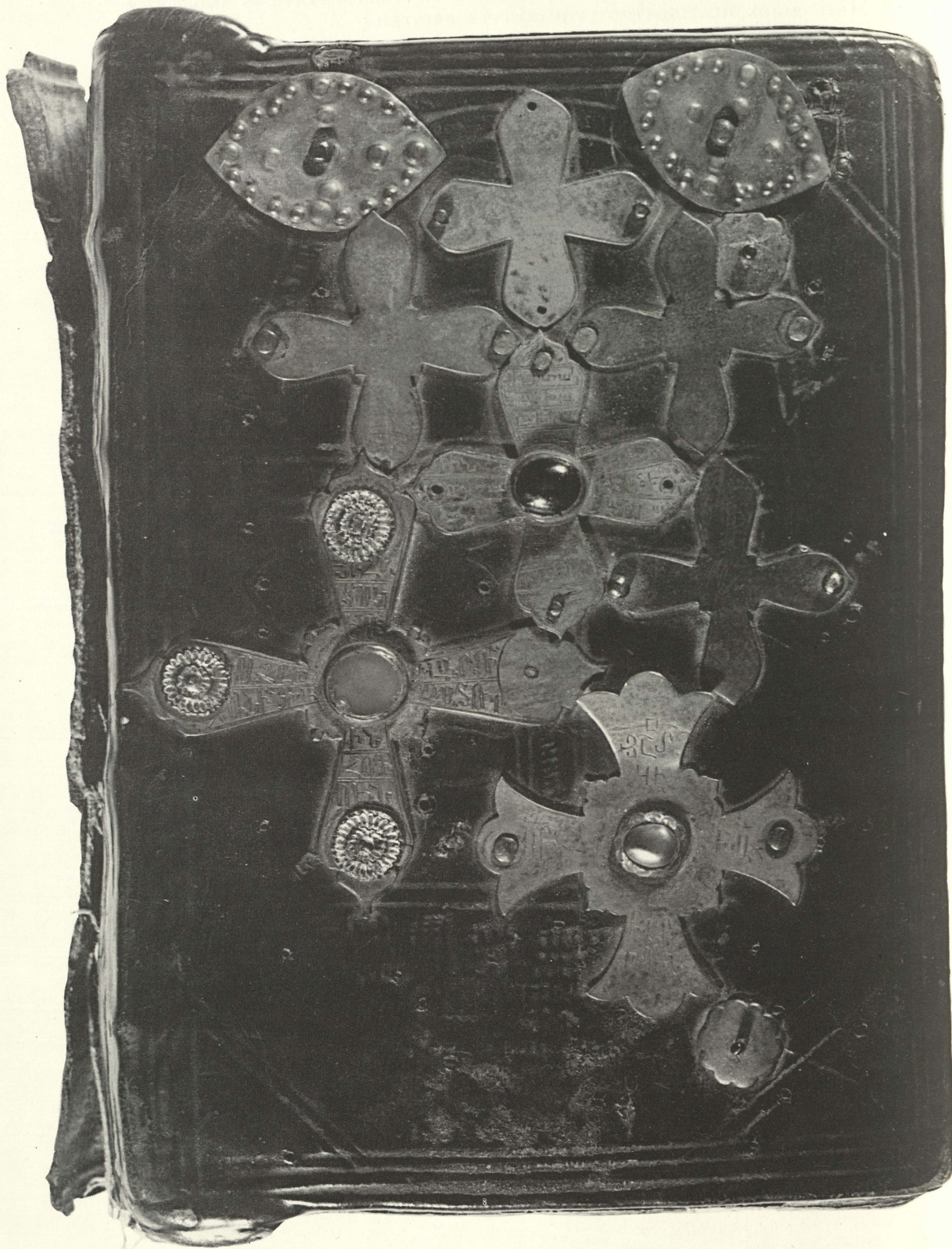
- 169 **KONDAK, OR ENCYCLICAL LETTER OF THE CATHOLICOS EP^cREMLST JORAGEYC I TO
SIR ROBERT PORTER**

[CONSTANTINOPLE, 15 APRIL 1820]

*27 lines, opening lines and other sections in red, otherwise written in black ink, decorative
border down left edge in silver and gold ink, elaborate opening letter and decorative motif in
architectural, floral and zoomorphic forms in bright colours and gold, DECORATIVE HEAD-
PIECE with cusped arches in gold, intertwined with a trellis of flowers in bright colours, an
eye in the centre of a sun in the middle, personal seal of the Catholicos stamped in the centre
(404mm. by 243mm.)*

The letter is in reply to one received by the Catholicos Ep^cremlst Joragey^cci
(1809-1830) dated 20 January 1820 and received in Constantinople 22 March
1820.

£100-120



170 (reduced)

FOUR GOSPELS, IN ARMENIAN, WRITTEN BY THE SCRIBE YUNAN, MANUSCRIPT ON PAPER
[CONSTANTINOPLE, 1647]

280 leaves, gatherings of about 12 leaves, signatures on quires, double column, 21 lines, written in black ink in a neat bologir hand, concordance numbers in lower margin, versal initials in red, chapter headings in red with initial letters in zoomorphic designs in elaborate designs and marked in the borders by motifs sometimes in bird or ornamental strapwork designs, all in pen and coloured in bright inks, QUARTER-PAGE HEADPIECE in a tessellated design with birds, all in brightly coloured inks, THREE HALF-PAGE HEADPIECES in geometric and floral designs, with birds, lions and a bull's head, FOUR FULL-PAGE MINIATURES with geometric borders and backgrounds in bright colours of the Evangelists, some quires loose, a little thumbed and worn, but mainly in good condition, contemporary brown calf over boards with lower flap intact, tooled and set with metal plaques and crosses, three on the upper cover set with hardstones and engraved with Armenian inscriptions, the central one dated 1671, spine cracked and partly damaged, but otherwise in fairly good condition, lacking clasps (208mm. by 137mm.)

PROVENANCE

The colophon states that the manuscript was copied by the scribe Yunan the priest in the Armenian year 1096 (A.D. 1647) during the reign of the Sultan Ahmad, in the capital city of Constantinople, which is called the city on "seven hills". A later inscription records that the manuscript was later the property of Ter Petros in the Armenian year 1142 (A.D. 1693)

ILLUMINATION

The headpieces and miniatures are executed in a very distinctive archaic style, with simplistic outlines, bright colours and a stylized use of geometric patterns.

The subjects of the full-page miniatures are:

Folio 3r. St. Matthew and an angel who dictates his Gospel.

Folio 74r. St. Mark in the arcaded Byzantine room.

Folio 123r. St. Luke in his study.

Folio 211r. St. John taking down his Gospel from Prochurus.

£5,000-8,000

NASTORIAN WEEKDAY PRAYERS, SYRIAC MANUSCRIPT ON PAPER,
[NORTH WEST IRAN, MID-NINETEENTH CENTURY]

178 leaves, 15 lines to the page written in a regular black script, signed by the scribe Shamon bin Abraham the Deacon, significant words or sentences picked out in red throughout, some gatherings loose, edges frayed, dampstaining throughout, browned, wooden boards covered with brown morocco tooled in blind, worn (114mm. by 80mm.)

£100-200

PSALTER, ETHIOPIC MANUSCRIPT ON VELLUM
[ETHIOPIA, EIGHTEEN/NINETEENTH CENTURY]

122 leaves, incomplete, 18 lines to the page written in regular script in black, headings in red, five full-page miniatures, some defects, wooden boards, leather case, worn, (170mm. by 140mm.)

£200-300

- 173 LIVES OF THE SAINTS, (FIRST VOLUME) ETHIOPIC MANUSCRIPT ON VELLUM
[ETHIOPIA, SEVENTEENTH/EIGHTEENTH CENTURY]
211 leaves, 34 lines to the page written in three columns of regular square script in black, headings and significant sentences picked out in red throughout, some leaves smudged affecting text, soiled, creased, brown leather, defective (390mm. by 330mm.)
An inscription on label on doublure states that this manuscript was brought back to England from the Abyssinian War by Captain T.B. Tolputt, and presumably belonged to the Library of Emperor Theodore in Magdala.
£2,000-3,000
- 174 PSALTER, ETHIOPIC MANUSCRIPT ON VELLUM
[ETHIOPIA, NINETEENTH CENTURY]
222 leaves, 18 lines to the page written in a regular script in black, headings in red, some defects, first folio mutilated, wooden boards, defective (257mm. by 240mm.)
£250-300
- 175 PSALTER, ETHIOPIC MANUSCRIPT ON VELLUM [ETHIOPIA, TWENTIETH CENTURY]
58 leaves, 16 lines to the page written in a regular square script, headings in red, significant words picked out in red throughout, four full-page miniatures, some defects (135mm. by 90mm.)
£60-80
- 176 THE STORY OF SOLOMON AND THE QUEEN OF SHEBA, ETHIOPIC MANUSCRIPTS ON VELLUM
[ETHIOPIA, DATED 1931/2]
21 leaves, approximately 26 lines to the page written in two columns of regular square script in black, TWENTY FULL-PAGE MINIATURES, some smudging otherwise in good condition, contemporary red leather tooled in blind, slightly worn at edges (361mm. by 262mm.)
PROVENANCE
Henry Littler, British Council representative in Ethiopia in 1937.
£1,000-2,000

END OF SALE

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